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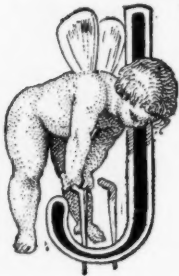


CRAYON PORTRAIT STUDY. BY L. HOROVITZ.

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
 —*Much Ado About Nothing.*



UST four "Americans"—not all from the United States—exhibited in the Paris Salon of 1881. In the Salon of the present year, the number of exhibitors from the United States was 105, more than twice as many as belong to any other foreign country. Henry Havard, in *The Siècle*, maintains, in addition, that works of considerable originality are more numerous among them than among the native painters. This he accounts for by the supposition that the Americans who send works to the Salon are only those who have already attained a success at home, and by the fact that their early training, mental as well as artistic, has been freer than is possible for a French artist. There may be something in the second supposition, but as to the first, it is notorious that the names of the great majority of American artists whose pictures appear on the walls of the Palais de l'Industrie until then are unknown in their own country. Most of these American exhibitors have graduated from Parisian ateliers, and, with very few exceptions, the rest of them, unable to sell their pictures in the United States, have deliberately expatriated themselves, in the hope of securing that cachet of foreign approval, without which, to the shame of our picture-buyers be it said, success at home is almost impossible to them from a money point of view.

IT happens sometimes that one of these Americans who has worked, with perhaps a hundred other students, in one of the big Parisian ateliers, nominally under the direction of some famous painter, one fine May day will blaze forth at the Salon like a comet, and the master will quite fail to recognize his name—perhaps he never knew it. Such was the case with George Hitchcock, whose "Tulip Culture" last year won such high praise. Gérôme—in whose atelier he had been when he first went to Paris—remarked to a New York Herald correspondent: "I think this 'Tulip Culture' the best American picture this year, but the painter is quite unknown to me." It is not very surprising, after all, though. If Gérôme did not recall the name of the young American, there was certainly nothing in the picture to mark the impress of his own teaching. There was no trace of it. Hitchcock had gone from Paris to Holland, where Mesdag and Mauve became his advisers. "My dear young friend, you paint with the wrong end of your brush," Mesdag told him, and, acting on the hint, Hitchcock learned to paint with breadth and freedom, and after some years of diligent study he saw his "Tulip Culture" hung in the Salon on the line, and heard whispered about him the magic words: "il est arrivé."

GEORGE HITCHCOCK'S success perhaps surprised no one more than himself. At the opening of the Salon he was unknown, and he could have counted his fortune on his two hands. Two months later he has sold his Salon picture to Mr. William H. Taiter, an appreciative New Yorker, who owns many good American paintings, and, after disposing of some less important things in his studio, found himself with a bank balance of over six thousand dollars. It is not generally known that Mr. Hitchcock's family intended him for the law, and that it was only after he was graduated from the Law School at Harvard, with the idea of following that profession, and when, after the lapse of some years, he failed to accomplish anything in it, that he went to Paris and seriously turned his attention to painting. That was about ten years ago, and he was then over thirty.

PRINCESS VICTORIA of Wales has developed a remarkable talent for pastel-drawing, and has just completed a very clever portrait of Queen Victoria. The Prince of Wales is pleased at this exhibition of artistic ability on the part of his daughter, and will use every effort to have it developed. He is a good critic of pictures himself.—*The New York World.*

The taste for art seems inherent in the royal family of England. Queen Victoria used her pencil formerly

with no little skill, and painted in water-colors. The Princess Louise, who uses both oils and water-colors, was one of the early subscribers to *The Art Amateur*—at least, I assume it was for her that the magazine was ordered for the Government House when she resided in Canada. Prince Leopold, like his father, Prince Albert, took a most intelligent interest in art matters, although neither, I believe, used pencil or palette. Queen Dowager Victoria of Germany is said to be a gifted amateur artist, and at least one of her daughters inherits her talent. As to the Prince of Wales being "a good critic of pictures"—that may seriously be doubted. A fair example of his ability in that way was told on the occasion of a visit he paid to Oxford not long ago. A Don of one of the colleges stopped with him before a small painting and told him it was by Herkomer. "Ah, yes! One of the old masters, I presume!" exclaimed His Royal Highness.

THE name Herkomer reminds me that the death is reported of Mr. Lorenz Herkomer, the venerable father of Hubert Herkomer, who accompanied him on his visit to this country, and was always seen with him, for they were devotedly attached to each other. The old gentleman—he reached his seventy-fourth year—was a wood-carver by occupation, and when in New York could generally be seen at his work-bench, through the open door of his son's studio, his flowing white beard and his strongly marked features making him a picturesque figure. Even while in this country he busied himself day after day with the carvings which were to beautify the home his son was building at Bushey, and I notice in the account of his death in an English paper before me that he was still working on them shortly before his death, which was quite sudden. "His workshop was almost unique," says *The Cabinet Maker*, "for in it one could see a craftsman enjoying himself like an amateur. He was able to give full play to his ability, with the consciousness that he was helping to add beauty to a home for his descendants, and that they would be the guardians of his best work. Mr. Lorenz Herkomer preserved the old-fashioned German simplicity and straightforwardness, and as a specimen of a race of men that is fast becoming extinct he was no less interesting than as an artist."

IT appears from the first part of the report (just published) of the British commission of appointed experts on the action of light upon water-color pigments, that the durability of water-color drawings, when enclosed in a completely air-tight frame, is established.

BY the death of Frank Holl, the London Royal Academy loses one of its most vigorous portrait painters and one of its most honored associates. It is doubtful, though, whether he would have held high rank as an artist in either France or Germany. Unless his sitter chanced to be of marked physiognomy he seldom succeeded in a likeness. Lacking in tenderness and refinement, his portraits of women were seldom successful. Mr. Holl always reminded me of Bonnat, especially in his way of forcing his carnations by means of dark backgrounds. But he had neither the color nor the technical equipment of Bonnat.

SOME connoisseurs of "old masters" love to hold to a picture in its original state as much as possible—that is to say, on its original canvas, panel or other material. This is no doubt right to a certain degree, but it sometimes happens that, to preserve the painting, it must be transferred to a new canvas or a new panel. An anecdote of one of the Rothschilds, told by Henri Garnier, illustrates this point pretty well. Having admired at a certain sale a famous Rembrandt, afterward in the Wilson collection, he dwelt particularly on the fact that it was on the original canvas. A picture dealer overhearing him, asked him, if he should buy it, to let him have it for a few days, at the end of which time, he, the dealer, would return to the Baron what he most admired—namely, the canvas, and would, with his permission, keep for himself the painting. It is understood that the Baron did not comply with this modest request, though he appreciated the joke against himself.

THIS work of transferring is often done with perfect success, and Mr. Garnier no doubt is right in claiming that in France the art has been brought to perfection.

For instance, the Marquis de Casa-Riera has a magnificent oiling in fresco by Tiepolo, which has been taken from the wall on which it was originally painted and put on canvas. The Count Camondo has, in the same manner, saved four splendid decorative panels by Natoire. The paintings with which Corot decorated his little garden kiosk at Ville d'Avray, when the property was bought by the publisher Lemerre, were taken from the plaster by his orders, and mounted on canvas, in which state they are much better assured against accident. In this country, comparatively speaking, next to nothing is known about picture transferring, although some very neat jobs of restoration have been done. One I recall in particular was in the case of a painting by Carolus Duran—a half-length figure of an Oriental woman—which was shockingly mutilated during the fire at the Lotos Club a few years ago, when Chase's portrait of Peter Cooper was destroyed. One of the firemen had dragged it from the wall over the mantelpiece and impaled it on the gas-fixture, so that one of the eyes of the woman was punched out and her nose was lacerated in a terrible way. Besides this there were various minor injuries. The insurance company allowed the club \$1500 for the damage to this particular picture and kept the picture. Subsequently I was shown the much-injured houri in such a complete state of restoration that unless one had known of the ordeal through which she had passed and had looked for the evidences of it, one would hardly have suspected that the canvas had sustained any injury at all.

J. M. B., of Indianapolis, writes:

What is Mr. Whistler's mark intended to represent? I have heard that it is the lines marked on his face by a down making him up as a Harlequin.

This is a mistake, I think. It is generally understood that the mark is copied from a Japanese conventionalized butterfly.

PROFESSOR MORSE'S great collection of Japanese pottery, of which mention was made in these columns a few months ago, when our Metropolitan Museum of Art was advised to buy it, has been sold, I am informed, to a Boston lady for \$35,000. It is doubtful if there will ever again be such a chance for New York. The collection could hardly be duplicated in a ten years' search through Japan, with an exhaustless purse to draw upon. It is absolutely unequalled. About half the price given for Meissonier's "1807" might have secured the prize for the Metropolitan Museum of Art.

A MOST important contribution to the modern literature of Oriental ceramic art is Professor Morse's article in the September number of Harper's Magazine, called "Old Satsuma." What is told there will be a revelation to scores of European and American collectors, who will learn for the first time that their "old Satsuma" is not "old" and not even "Satsuma." Nor is that all. Even museums of art have paraded "colossal Satsuma vases in pairs, gorgeous with glitter and gold," on the authority of "costly books, with triumphs of the chromo-lithographer's skill, depicting what was supposed to be different periods of this Satsuma ware"—all victims of ignorant collectors or unscrupulous dealers! Little genuine old Satsuma is to be found even in Japan, and that is represented by small pieces, such as bowls, incense boxes and the like, and the modest makers of these gems did not deem it of importance to stamp or mark their names in any way. The plain white crackled Satsuma was first decorated with vitriable enamels and gold in the style known as "Nishiki de," or brocade, painted less than a century ago. In some collections there are some older pieces decorated in this manner; but the piece alone is old; the decoration has been put on to suit the European and American amateur.

THE cultivated taste of the Japanese collector favors the simplicity of the undecorated ware. But the white finely crackled ware is not the oldest Satsuma, nor is it the kind most prized in Japan. The rare Satsuma wares most esteemed are illustrated by Professor Morse from his collection. He shows us various examples of rough-looking pottery, such as the average European or American collector would not want in his cabinet. Some of the specimens are of red clay with a warm dark gray glaze, inlaid with white; others of a yellowish clay with a white glaze, inlaid with black, and again others of

CHURCH, W. G. T. of JOURNAL

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PLATE 704.—DESIGN FOR A HAMMERED METAL PLAQUE. "George Washington."

THE PORTRAIT OF MARY WASHINGTON WILL FOLLOW AS A COMPANION TO THIS.

THE GREAT SEAL OF THE UNITED STATES

THE GREAT SEAL OF THE UNITED STATES
THE GREAT SEAL OF THE UNITED STATES
THE GREAT SEAL OF THE UNITED STATES



stone gray clay given a buff gray tone by the transparent glaze. The glaze in most cases is the chief and sometimes is the only charm. A brown glaze with "wonderful splashes of transparent olive brown overglaze flecked with exquisite light blue streaks"—such is the description of one of the choicest pieces. But Professor Morse's article is far too important for me to attempt to summarize it in a paragraph or two. Every student of the Ceramic art of Japan is bound to read it with close attention. Having done so, he will, naturally, be very anxious to examine the objects themselves. That is now out of the question; for, as I have said, the collection has now passed into private hands. Should he visit the rooms of the First Japanese Trading Company, in Broadway, however, he will find there a few specimens of the genuine old Satsuma—both of the "grès" varieties and of the white fine crackle. I know of no other place where one can study the subject. It certainly cannot be done at the Metropolitan Museum.

* * *

THERE, even the fine Avery collection of Chinese porcelains is practically useless, in the absence of a catalogue. When, I wonder, will the Trustees realize this truth and supply the deficiency? Can it be that no one dare undertake the job? It may well be so in view of the recent shocking revelation of what art museums don't know about old Satsuma.

* * *

APROPOS of the Lonsborough sale, The Moniteur des Arts remarks that the tide of curiosity has turned and that now the English are selling and the French buying of them. Among the articles bought by Frenchmen was the famous casque in the form of a pig's head, from the Chateau von Hulstrop in Bavaria, which went to Mr. Foule for \$2125. The executioner's sword, which brought \$5200 at the sale, cost Lord Lonsborough but \$75. Mr. Spitzer, of Paris, bought for \$3250 a cuirass ornamented with a golden sun, which had belonged to the King of Saxony. A Frenchman, name not given, paid \$5200 for a meerschaum pipe.

* * *

At a recent sale in London, a proof of Waltner's etching of Rembrandt's "Gilder" brought \$129—the price in New York is \$75; a remarque proof of Bracquemond's etching of "La Rixe," after Meissonnier, sold for \$300—the price here is \$600. A proof of the same, without remarque, went for \$175—the price here is \$300. "A Harvest Field," by David Cox, water-color, brought \$575; a Copley Fielding "Entrance to the Port of Bridlington," \$1205; Sir John Gilbert's "Charles I. and Prince Rupert," \$705; William Hunt's "Autumn Fruits," \$705; Turner's "Castle of Tintagel," \$1075, and "The Sea, the Sea!" \$680. Rosa Bonheur's "Deer in the Forest of Fontainebleau" brought \$1075, and J. Israel's "Return from Work," \$290. Of the oil-paintings sold, W. P. Frith's "Swift and Vanessa" brought \$1330; B. W. Leader's "Mountain and Solitude," \$1235; Mr. Millais's "St. Martin's Summer," \$4411; Alma Tadema's "The Last Race," \$3885; Rosa Bonheur's "Forest of Fontainebleau," \$4406; J. Israel's "The Dog-Cart," \$1270; Madrazo's "Leaving for the Ball" and "Return from the Ball," together, \$2730, and Guardi's "Entrance to the Grand Canal, Venice," \$2045.

* * *

AMERICAN friends of the painter Escosura will be sorry to learn that his house in the Rue de la Faisanderie in Paris was entered by burglars on August 14th and robbed of about \$20,000 worth of property. Among other valuable works of art carried away were a Gothic ostensor with figurines in silver; a bishop's staff in silver; several censers ornamented with chimeras in silver; a pen-knife in gold enamel; reliquaries, crosses and bracelets in the precious metals, some of them set with precious stones. Some of these articles may find their way to this country and be offered for sale. In that event, they may be recognized; for, prior to its alleged dispersion at auction here, the collection was on exhibition for several weeks in New York and Boston. It does not appear that the burglars stole any of Mr. Escosura's own paintings.

* * *

It is possible to carry to excess one's regard for the unities in art. For instance, I hear of an æsthetic New Yorker who was recently much disturbed in spirit because a guest at his table, having asked for French mustard, the butler brought it in a George-the-Second mustard pot.

MONTEZUMA.

The Cabinet.

TALKS WITH EXPERTS.

V.—TADAMASA HAYASHI ON ORIENTAL CERAMICS.



HABITUAL cheerfulness and good humor, according to the author of "Le Japon," in the magnificent serial "Paris Illustré," are distinguishing features of the Japanese character. Mr. Hayashi is himself a living illustration of his own remark. It is rarely that there is not a twinkle in his eye, a smile lurking about the corners of his mouth. Though long a resident of the principal European capitals, he is comparatively a stranger in New York, and unused to our custom of "interviewing" people from whom we have anything to learn; he apparently found it, in his own case, to be highly amusing, and submitted himself to the questionings of The Art Amateur's representative with the best grace in the world. These questions, carefully prepared beforehand, were artfully contrived to draw out from him the most elementary as well as the most recondite information about Chinese and Japanese ceramics. He was not to be allowed to choose his topic, to trot out his favorite hobby, as collectors are wont to do whenever they get a chance, but was placed upon the rack and systematically tortured for the benefit of all of The Art Amateur's readers, those who do not know the difference between porcelain and faience, as well as those who have fortunes invested in the one or the other.

"What kind of porcelains do you consider most worthy to be called works of art?" was the opening question.

"The blue and white of Shonsui," Mr. Hayashi replied, and patriotically giving the palm to his own country wares, added: "The Hirado and the Nabeshima wares come after; and among the products of individuals those of Kakiyemon of Imari and Goto Saïtiro of Kutani are the best. As for Imari, Kaga, Seto and other such wares, they are industrial products of more or less merit, but only exceptionally works of art. Of the blue and white Shonsui only one well-authenticated piece exists in Europe to my knowledge. That is in the Ernest Hart collection in London."

"The differences between Kaga and Imari wares are many and marked," he replied, in answer to another question. "It is usually sufficient to look to the decoration. In Imari ware the design is in blue under glaze, the other colors being applied over glaze with a second firing. In Kaga ware, the blue under glaze is exceptional."

He smiled as he recognized in the next question that which is always put by the beginner in collecting or the would-be connoisseur in quest of knowledge: "How do you distinguish these artistic porcelains from the commoner sort?"

Still smiling, he rolled his cigarette between his fingers and turned over the customary phrases in his mind before answering. "It is enough to have had the most elementary education of the eye," said he, "to be able to distinguish works of art from objects of the bazaar. As well ask how to tell a terra-cotta of Clodion from the little statuettes turned out in such numbers by Italian workmen, or how to tell an old Limoges plaque from a common modern piece of enamelling. The porcelain which we rank as art charms us by its style, the suavity of its color, the elegance of its form, the fineness of its texture, the beauty of its decoration. Our senses and our minds must have been trained to appreciate these qualities; when they have been, we are as little likely to take a commercial porcelain for artistic as we are to take a sign-painter's work for that of a great artist. To become a good judge it is, of course, necessary to see many examples. Something it is also necessary to have born in one. The adorers of vulgar and striking effects never arrive at a true appreciation of works of art. The same training, the same gifts and similar opportunities for making frequent comparisons are necessary in order to learn to distinguish one sort of artistic porcelain from another; as, for example, Chinese from Japanese porcelains. Each has its character, as French work is different from Italian, even when copying the latter."

Returning to the first question, he said in effect that in China the porcelains of the Ming period, beginning A.D.

1368, are more esteemed than the Ching and the Song (960 to 1279) more than the Ming. The Ching is intermediate in date between the Ming and the Song.

"With the Chinese, the very ancient celadons and a white porcelain, pure, fine and very thin, are very highly prized. The bluish tinted white comes after. The Chinese differ from European amateurs as to what they consider the most perfect porcelains. Many of the latter appear to prefer late specimens of the Kang-he period, the middle of the seventeenth century, while the Chinese give the preference to the more ancient wares."

Asked whether a knowledge of the marks on Chinese and Japanese porcelains was not of great importance in determining the date and source, and in consequence, the value of the work, he said: "They (the marks) are of very secondary importance. The main thing is the quality of the work; after that the mark. Marks are even of less importance than the signature on a European picture, and this is so for several reasons. In the first place, those which designate a particular maker, factory, or even period of renown, have been copied by the wholesale, without fraudulent intent, but with the result of making marks valueless unless to an expert in Chinese or Japanese handwriting. A man as well versed in the handwriting of different epochs as an expert in European manuscripts and autographs requires to be able indeed to tell at a glance whether a given mark is the original or a copy of one two or more centuries later. Similarly, in the case of the mark or signature of an individual potter, he may be able to tell the genuine from a copy. But a man may be a very good judge of porcelains while knowing nothing of all this. And, indeed, such knowledge is not easy of acquirement. Even the expert will give but a secondary importance to the mark, just as an expert in paintings will unhesitatingly pronounce an unsigned work to be by Rubens or by Delacroix, and one signed with either of those names to be by some one else, without making a critical examination of the signature."

"How can you distinguish genuine marks from the counterfeit?"

"As I have said, only by a knowledge of the handwriting of the original. Almost all the marks are autographic, and each man and each period has a characteristic style recognizable when once known. In China and Japan the copying of marks has been, at certain periods, almost universal. It was regarded merely as a legitimate means of advertisement for a potter to call his ware by the name given to a ware already in high repute. Factories have borrowed one another's marks. Father, son, grandson and great-grandson have used the same mark on wares of very different qualities. A man who had had the good fortune to have been apprenticed to a famous maker would, after returning to his native province, reproduce his late master's mark upon ware perhaps altogether different in material and design."

"All this confusion must make the study of marks in Oriental ceramics a special and a very difficult study."

"It is. It is a study which only a few may hope to bring to such a point that it may be of some use to them. Collectors generally pay little attention to it. Take such connoisseurs as Messrs. W. T. Walters, of Baltimore, Heber R. Bishop, Charles A. Dana, Brayton Ives, H. O. Havemeyer, Henry G. Marquand, Thomas B. Clarke and J. A. Garland, of New York; Quincy A. Shaw, of Boston, and Mr. Nickerson, of Chicago. Their collections are marvels of beauty, showing the perfection of taste and surprising judgment in selection. But none of these gentlemen began by first studying the history of ceramic art and the marks, and then setting to work to find examples. On the contrary; each followed his own instinct and learned from his own experience—which is the only way for one to become a connoisseur. They judged their bottles and vases for what they were, caring very little what might be found on the bottoms of them. And so it is with all true collectors. Indeed, my experience has taught me that those who know all about the marks are more likely to be deceived than those who know nothing."

"Your advice would be, then, to pay no attention to the marks?"

"Hardly that; but it is much more important to know about the porcelain than about the mark on it—about the work than about the signature. When one has learned to recognize the beauty of the object for its own sake, then it is natural enough to inquire by whom the piece was made, and when and how? It is here that the office of the expert comes in, and he tells us all about

the bottle or the vase, the name of the maker and the particular influence under which it was produced. The result is that the object becomes more interesting to us and our appreciation of it becomes more than ever an aesthetic pleasure."

At this point Mr. Hayashi succeeded in getting away from the subject of ceramics into the more attractive field of poetry and painting. In Japan, according to him, these are one and the same thing; a painting being simply a poem expressed in form and color. Nothing could stop him; and, from academic French, he burst into what was probably blank verse in Japanese, and then, returning to the former language, delivered himself of a monologue, which will form the basis of a future "Talk on Kakemonos and the Various Japanese Schools of Painting."

Brought back, at length, to the theme of the present "Talk," he furnished an account of the making of egg-shell ware, and of the different blues to be found in the decorations of old Nankin and other porcelains, which is summarized in the following paragraphs:

"When and where was egg-shell made? Can it be imitated?" were the questions that compelled his attention.

"Old and some of the best pieces in Chinese porcelains are to be found among egg-shells; but what is generally called egg-shell in this country is of comparatively late fabrication," he answered. "The Chinese call it porcelain 'without the embryo,' which means exactly the same thing as your term. When decorated, it is generally found to be in pale rose, yellow and other colors which will not stand great heat, and which, therefore, are applied *over the glaze*. That does not prevent the decorations of this sort of porcelain from being very artistic, and, consequently, difficult to imitate. Perhaps future ages may call them the most artistic of all. It is true that these decorations have not the 'verve' of those done in blue on white, or even of those done in the vitrifiable colors of what Jacquemart calls the 'famille verte,' but they are always curious to the person of European extraction, and, as a rule, very well designed. Rich borders with pendent ires, or turned back upon themselves, and with compartments colored differently from the rest, surround a bouquet of flowers, a cock, or other bird or animal, or a scene of domestic life. Young women, with their children playing in a garden full of stunted trees, rockeries and pleasure houses, furnish the ordinary subjects of the centres of these compositions. The paste is, perhaps, the most admirable known. The best specimens come from those factories of King-te-Ching, the city of potters, where the Imperial factories were located and which was destroyed in our own time, during the rebellion of the Taepings. The beautiful plates with the fine decoration were made chiefly during the Keen-Lung period (1736-1795). To imitate even an undecorated piece would, doubtless, be a difficult feat for any potter of the present day."

"Why is the bleu de Nankin so much prized, and why cannot new blues be made as beautiful and soft as the old?" were the next questions in order.

"The variations in the blue of the blue and white wares are due in great part to variations in the quality of the cobalt mined during the several periods. The blues of the Ching-tih and the Kea-tching periods are fine, because a fine quality of cobalt was then yielded by the mines. As for the blue called 'blue of the sky after rain,' no perfect piece is known to exist. Broken shards are worn as jewels. It was a grayish blue, and might almost be said to belong to the celadons. When dealers show a piece of an unusual blue as 'perhaps' belonging to this category, they are simply romancing."

Replying to one question by another, Mr. Hayashi asked, relative to the Nankin blue:

"The bleu de Nankin that you speak of, is it the same Nankin blue that we know of in Japan? In case it is, it is not the most admired."

He was told that what European and American collectors mean by blue of Nankin is blue and white of the sort formerly received through Nankin—although not necessarily made there. It is unquestionably superior to the later importations. Mr. Hayashi returned that, "The blue and white of the Ming period, which cannot, with propriety, be styled Nankin blue, or 'old Nankin,' is the best commonly known to us. In it the blue is clear, bright, frankly blue, not inclining decidedly toward violet, toward green, or indigo. The white, in the same examples, is pure white, not greenish, nor bluish. Still, the dark blue, the 'bleu sapphire,' or 'bleu foncé,' of French collectors is not to be despised, especially if on a

Japanese piece. It is very fine in itself, and is often a sign of a good period."

Asked why the blues of the present time cannot be made beautiful and soft as the old, he replied: "The reason is to be found partly in the want of refinement in the material. Admitting that the quality of the natural product is as good, it is not as well prepared as of old. Then the base, that is to say, the *pâte*, is not as fine. The artists of King-te-Ching aimed at perfection, while the sole aim of the modern workmen is to avoid dying of hunger. What good work they do is the result partly of accident, partly of traditional methods."

"How are glazes and colors affected by age?"

"Some pretend," he answered, "that glazes and colors become better with age, and more harmonious. But I have not yet seen an ancient porcelain which I would say had been bad to begin with that had bettered by age. Nevertheless, certain effects of iridescence, very marked and very beautiful in some old pieces, are attributed by some to age, just as are similar effects in Greek and Roman glassware. Still, this may be a mistake, and, in the case of the porcelains, the iridescence may always have been there, and may have been due to the action of the fire on the chloride of gold and other metallic coloring matters employed."

Passing from porcelains to faience and to ordinary pottery, he said, in answer to the question, "What do you consider the most artistic pottery?" "Faience of Ninsei and pottery of Seto. The true Japanese amateurs," he added, "prefer pottery to faience and prefer faience to porcelain."

"How do you distinguish Satsuma pottery?"

"Satsuma faience, meaning *old Satsuma*, is distinguished by the firmness of the texture, the beauty of the glaze, the crackle, the purity of the colors, the simplicity and mobility of the style."

"How many kinds of pastes and glazes are to be found in different Satsuma pieces?"

"There are many kinds of Satsuma, which may be reduced to two, the flambé or monochrome without decoration, and the white or creamy cracked ware, which may or may not be decorated in gold, blue, green and red."

"At what period did decoration begin on old Satsuma pieces?"

"Except of the simplest sort, it did not begin on Satsuma ware until about 1780."

"What should we understand by the term old Satsuma?"

"It is a ware which may be described as I said, and fabricated at any time from the reign of the Prince Shimazu Narinobu until about A.D. 1850. Since the latter date the work has been merely of a commercial character. The older sorts were made for the prince, and the difference is too great to be missed by any one gifted with a sense for works of fine art, who has had an opportunity to compare the modern with the old."

"Are there any marks by which old Satsuma may be recognized?"

"None on very old Satsuma, and there is no reliable way of distinguishing it unless one has the talent of the true amateur."

"When did elaborate decoration of Satsuma, including figures, begin?"

"The present confused and overcharged style of decoration does not date farther back than about twenty years, and was begun by Tokio and Yokohama workmen, who cannot be called artists."

"Is there any Chinese pottery highly artistic?"

"Some, not decorated."

"When was the best pottery made in China?"

"In the Song and Ming dynasties, 960 to 1279, and 1368 to 1661, and the Kang-Hee period, 1661 to 1723."

"What are the most noted kinds of pottery?"

"They are grés, with enamel and brown or white 'deshin' incrustated with decorations in colors under the glaze."

"Are Korean potteries and porcelains highly prized?"

"Korean potteries are, but 'porcelain of Korea' is a term much discussed at the present day. It is not denied that there have been manufactures of porcelain in Korea, nor even that the art came to Japan through that country, but nothing is left that is authentic, and those who make a special study of the subject have, as yet, arrived at no certain result. If there is any question about Korean porcelain it is about a particular piece, set down as Korean in a particular collection, and a piece so set down must be considered open to question."

[In connection with this talk with Mr. Hayashi, the reference in "My Note-Book" to Professor Morse's arti-

cle in Harper's Magazine on "Old Satsuma" will be read with advantage.—ED. A. A.]

PICTURE SALES AT THE HOTEL DROUOT.

IN Mr. Eudel's annual record of the doings at the Hotel Drouot one finds much in the records of the principal picture auctions of 1887 that is at once suggestive and instructive to the American buyer. One of the first picture sales of the year was that of some important decorative works by Charles Chaplin. They were painted for the residence of the late Madame Musard. At her death Mr. Balenski, the banker, bought her "hotel" and retained the decorations in place; but he also dying, it was judged best by his heirs to sell them separately. Being of somewhat unusual dimensions, they brought rather poor prices. The principal work, a circular ceiling of about seven feet diameter, representing "Night," was put up at \$4000 and sold for \$1600. This putting an object up at auction at a high figure and gradually dropping until it reaches the price some one is willing to give for it seems, by the way, to be quite a common thing with the Parisian auctioneer. Another oval ceiling, "The Triumph of Flora," with several figures of nymphs and goddesses, 18 x 12 feet, put up at \$5000, brought but \$1200. A third ceiling with cupids and garlands of flowers, 12 x 7½ feet, went for \$420. Two panels and three paintings to surmount doors, executed in camaïeu for Madame Musard's boudoir, brought \$810. The original cost was about five times as much. Considering the prices certain Americans are willing to pay for pictures by Chaplin—witness the \$4000 Mr. W. K. Vanderbilt is said to have given him last winter for the small portrait of his little boy playing with a kitten—a good opportunity seems to have been lost here for enriching the interiors of some of our great houses.

Some works by Paul Baudry were the principal pieces at the sale of the late Comtesse de Nadaillac. "Cybele," the goddess, is shown lying on a blue drapery, the head turned and seen in profile, receiving the caresses of a little Cupid. Another rests against a lion which is harnessed to the goddess' chariot. A pendant to this picture is "Amphitrite," in which the goddess lies on a violet-colored drapery, on the sea beach. A Cupid, seated with his back to the spectator, holds up a mirror in which the goddess is looking as she places some branches of coral in her hair. Another Cupid is blowing in a large conch-shell. The prow of a ship forms a background. The two pictures were disposed of together for \$8000. Two sketches, one for "The Death of Cæsar" and one for "Italian Women at the Fountain," sold for \$100 each. A Corot, "A Gust of Wind," brought \$1020. The sky is covered with large clouds. On the right some trees are violently agitated. Two cows are pasturing near the bank of a stream; and in the distance is a figure with a red cap. A Troyon, "The Beach at Low Tide," with fishers, one carrying a basket of fish, others holding their nets. A little village on the distant coast is lit by a burst of sunshine. This small picture is on a panel, and sold for \$280. A Cuypp, a pendant to a picture in the Elsmere Collection, "The Port of Dordrecht," the city on the left, with numerous vessels ranged along the quay, brought \$3100. "The Villa Medici at Rome," by Hubert Robert, brought \$1620. "The Nun," by Wouvermans, with a man in blue vest and a white horse in the centre, and a servant drawing water from a well; painted on wood, brought \$420. A drawing in crayon, touched up with pastel, by Paul Delaroche, representing a scene from the taking of the Bastille, went to \$300. A water-color by Fragonard, a little Cupid with the attributes of Folly, sold for \$162. A "Danse of Pierrots," by Gavarni in gouache, mounted as a fan, brought \$100; and a "Portrait of a Young Woman," by Rosalba Carriera, in pastel, brought \$205.

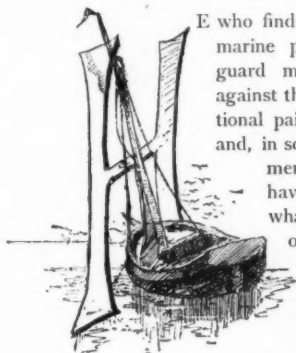
At the sale of Mr. Vibert's paintings and other belongings, consequent on his divorce, "An Andalusian Steed," study, brought \$400; and a study of a wild boar cut open, \$196. "The Forbidden Romance" sold for \$184; "More Frightened than Hurt," \$520; "Wine, Love and Tobacco," \$334; "Anger and Covetousness," \$620; "Monseigneur's Little Nephew," \$1001; and "The New Clerk," study for the picture, \$836. Of his water-colors, "Figaro as Minister" brought \$580; "Under the Arbor," \$840; and a "Cardinal Admiring a Picture," \$320. Of pictures by friends of Vibert, Degas's "Danseuses," pastel, went for \$142; Detaille's "Hostages" brought \$1600; and Louis Leloir's "Martyr," \$381.

(To be continued.)

THE ATELIER

MARINE PAINTING.

I.—MR. EDWARD MORAN GIVES SOME PRELIMINARY HINTS FOR PRACTICAL STUDY.



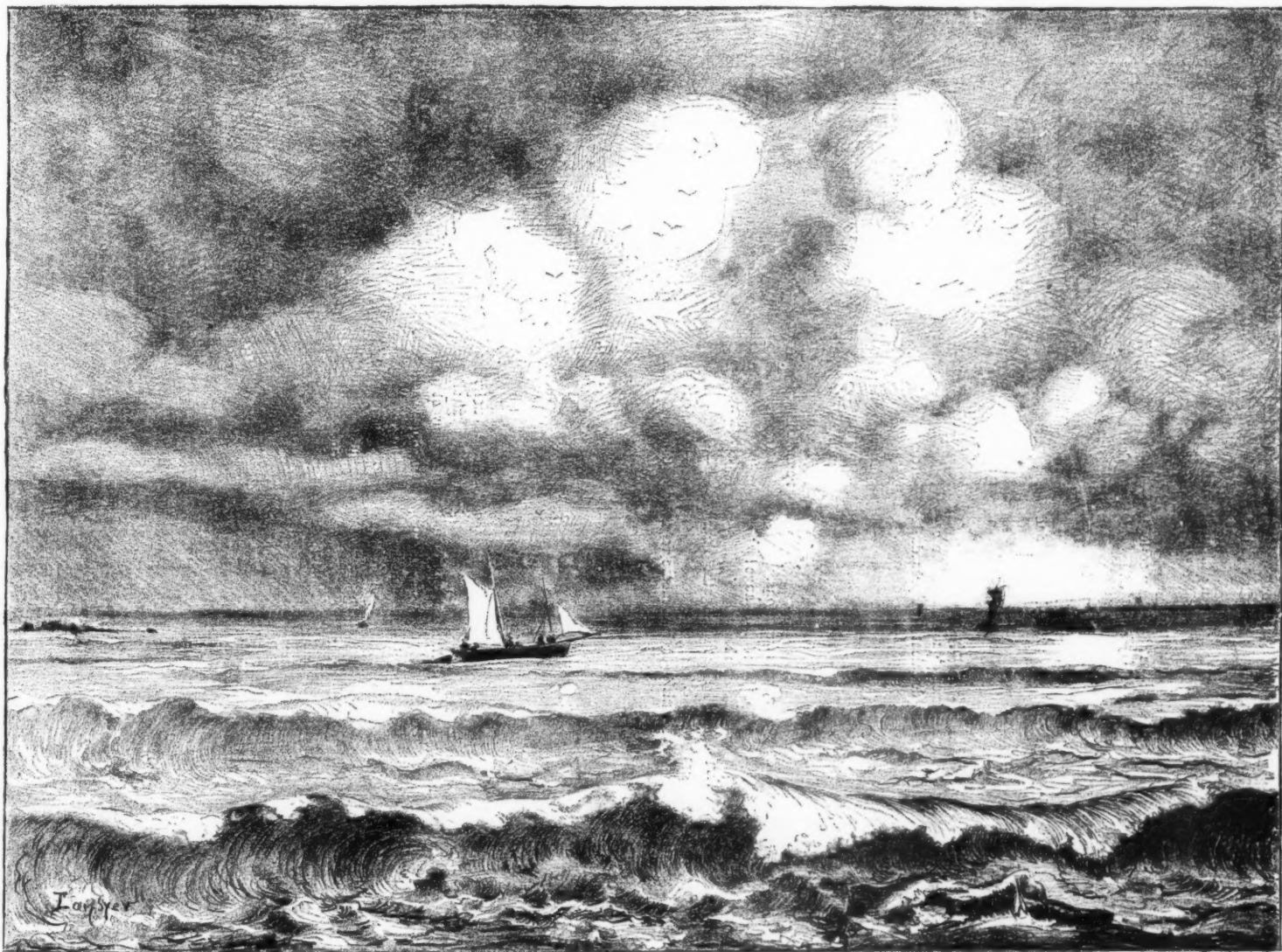
Who finds himself attracted to marine painting will have to guard more than any other against the influence of conventional painters of great vogue and, in some respects, of great merit. In Europe there have arisen two schools of what may be called inland or decorative marine painting—that of Düsseldorf and that of Fontainebleau. We may say that Weber, of whom an example is given herewith, represents the first, and Dupré, in his sea-pieces, the second. Both aim at decora-

be driving on the breakers in Lansyer's picture of the English Channel, reproduced herewith; such as is equally evident in the two English coast views by Mr. Emmanuel; again, in the sketch of the out-flowing tide at Saint-Raphael, and, indeed, in every good sketch of any large body of water in motion.

If amateurs could be expected to restrict their admiration to Turner's work, they would not be led in the wrong direction, and they might add most of our American marine painters; for, as a rule, they stick close to nature and rely on nothing less than scientific knowledge when direct work from nature is impossible or undesirable. It is not to be supposed that Turner's sketches of particular localities are strictly correct. I once took a lot of Turner's engravings of views on the English coast, and went with them, as nearly as I could judge, to the exact spots from which they must have been taken—at Hastings, Dover and other southeastern points—going out in a boat and rowing about until I found the right place. Well, the result settled all doubts as to his accuracy. He is very inaccurate—wilfully so. He would move a steeple from left to right of a given point with-

students and amateurs, and it is essential that they be directed to the right examples. I would warn them that the marines of Courbet and of Dupré, however fascinating they may be as pictures, are unsafe guides as compared with Turner or with painters of our own, such as Quartley or Burns.

In a practical article, I cannot dwell very long on this matter of influence, important though it is. But before leaving it, I will say that a teacher who is himself well grounded may use methods in instruction not unlike those followed by Dupré and Courbet in their studio work. The teacher must, however, be sure that he has his pupils well in hand. I had at one time in Philadelphia a class of amateurs, mostly actors—Mackay and Craik, the comedians were of it—and in instructing it I pursued a method which will strike many conservative people as being excessively bold. Yet the results attained by these men make me certain that with them it was the right course. I first taught them what may be called the purely decorative way of laying out a picture as a composition of spots or masses of dark and light. With a piece of charcoal I sketched in such a com-



THE ENGLISH CHANNEL. DRAWN BY EMMANUEL LANSYER AFTER HIS PAINTING.

tive effect, and Dupré often attains it in a remarkable degree, but at the cost of all but the most easily remembered facts. Weber shows the results of a certain sort of study of nature, but his wave-forms seem to be derived from the artificially agitated water of a wash-tub. His waves are thin, viscous, and give no evidence of an impelling mass of water behind them, such as is felt to

out scruple, but his changes were always possible changes; his knowledge of the forms of land and sea and cloud was so thorough that he could do pretty much as he pleased with them, and yet keep within the bounds of naturalness. I mention these powerful marines of Turner, because the work of accomplished painters will necessarily, and properly, have great influence upon

position on the prepared canvas before the class, paying no regard to any subject whatever, but merely aiming at a pleasant disposition and balance of the masses of black, white and gray. I then showed them how such a composition might be changed by a few touches into a figure piece or a landscape or a marine at will, provided one possesses the requisite knowledge. They

practised for a while, doing over by themselves what they had seen me do; and all soon showed a comprehension of what was implied in the lesson. The reader can for himself reduce the illustrations on pages 104 and 105 to compositions of this sort, and will then more readily perceive what I was aiming at. I next took a few colors, white, cobalt, yellow ochre and light red, in oils, showing my class how to produce grays from these colors, how to handle the brush and how to use pigments in giving atmosphere and color to their charcoal compositions. This, again, was copied by each in turn at home. I then reversed the light and shade of the composition, showing that the principal forms remained the same, though the effect was different, added other colors, one by one, showing the best use of each, and so on for ten lessons. This gave my amateurs a perfect command of ten colors, of their brushes and a knowledge of what to look for—that is, what is picturesque and paintable in nature.

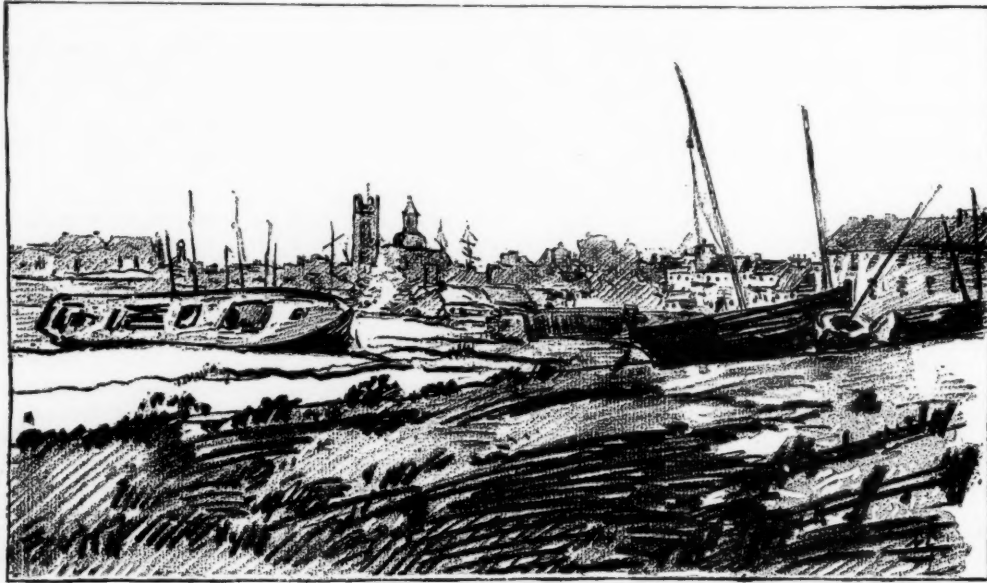
Beyond what can be taught in this way, everything depends so much on a man's individuality that it is slow work unless he "has it in him," and supererogatory work in that case. Indeed, a man's individuality is likely to show itself distinctly, even in the first copies. Mr. Mackay, who was a very conscientious student, displayed this

as well as conscientiousness, and observation of the sort that goes to make a painter.

Every member of the class on going to nature, after having been through the above course, knew at once what subjects to choose and how to treat them. It is in these two points that amateurs and students working

man without knowing himself, or giving any evidence by which others may judge, as to his artistic capacity. In the case of grown people, who cannot give their whole time to the study of art, it is absurd to devote four or five years to preparatory studies, without first making sure that they have received any artistic endowment

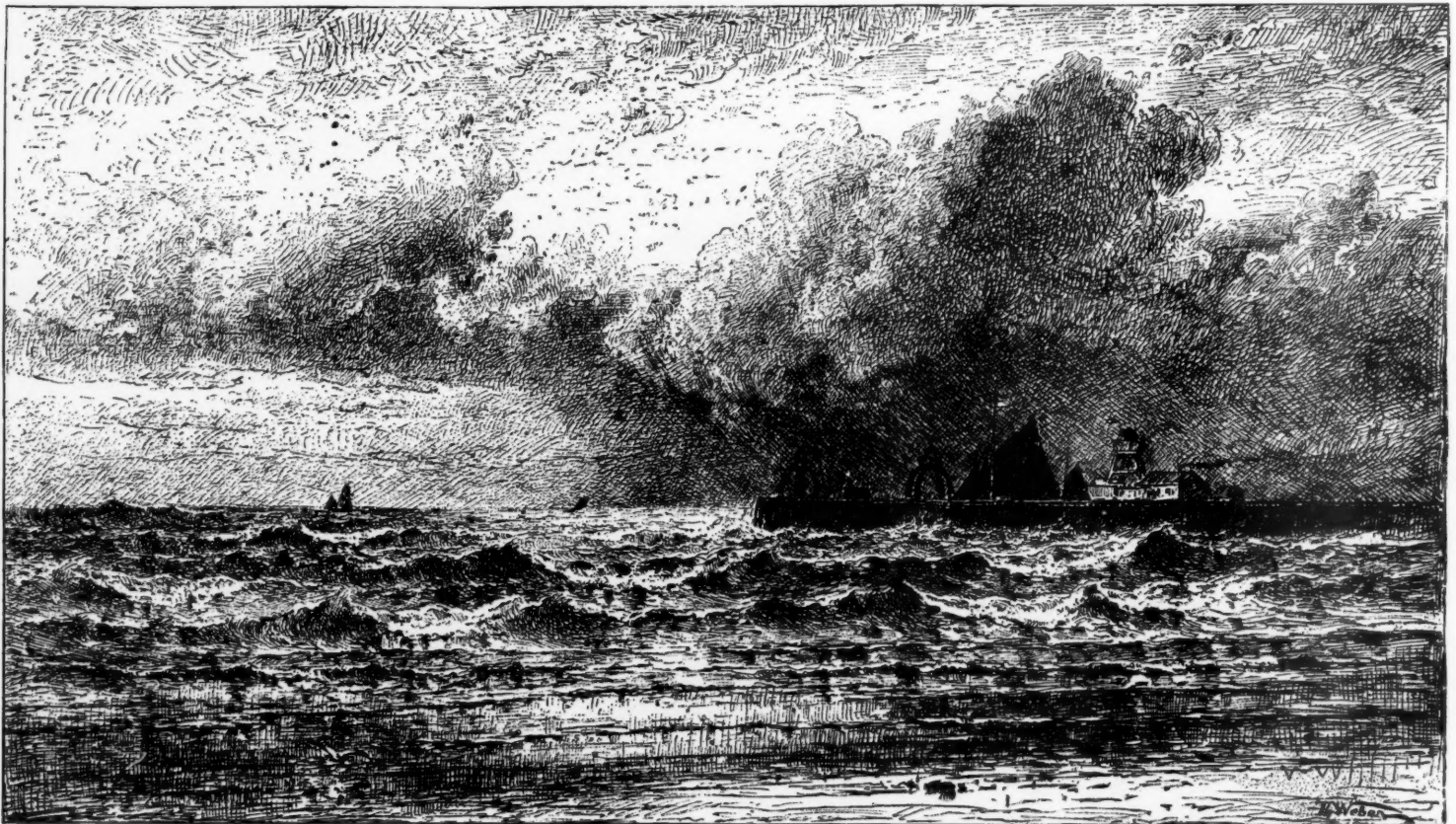
from nature. That question answered, a man may make great progress in drawing indoors, and should do so before he attempts anything at all difficult out-of-doors. The drawing of the bow of a boat or sloop in perspective Ruskin declares to be one of the most difficult things in nature, and while he is not quite right, as the human figure is certainly more difficult still, it is quite hard enough to give a serious set-back to any amateur who will attempt it without previous experience in drawing. Such a one will probably fail in his first attempt to copy the summarily executed sketch of boats and shore here given. He would find it immensely more difficult to get anything as good as this sketch in working



CRAYON STUDY OF BOATS AND SHORE.

by themselves are most likely to make mistakes. They attempt too much—long ranges of distances and complicated forms, of which they do not know what details to leave out. My pupils, having been shown beforehand what constitutes picturesque effect, were not troubled in this fashion. They were placed at once at the foot of

from nature. But even if he has not the advantage of being able to learn drawing from casts and the life under the eye of a teacher, he can prepare himself for marine sketching and for landscape work generally in his home, by making careful studies of common objects, such as cups and saucers, chairs and tables, and later, by study-



THE BEACH AT OSTEND. DRAWN BY TH. WEBER AFTER HIS PAINTING.

trait of his in a curious way. In one of the sketches made for the class, I had left a patch of bare canvas in a certain place to stand for something—a piece of beach, I think. Mackay, finding that his canvas was not exactly of the same tint as mine, colored it by a transparent glaze so as to match. It showed observation

the ladder, and had nothing to do but mount, while most others spend years in searching for this beginning.

I shall not be taken to mean that this little course in composition and handling is all sufficient. Drawing is necessary to any progress beyond the first steps just described. But a man may become a very good draughts-

ing irregularly-shaped things, as stones and fence-posts.

The intending marine painter may pursue, with advantage, another line of study indoors. He may study from any of the books specially treating of the subject, or out of a cyclopædia, the various builds and rigs of





PLATE 701.—LILY DECORATION

By KAPPA.

(For directions for treatme



1.—LILY DECORATION FOR A CRACKER JAR.

By KAPPA.

(For directions for treatment, see page 110.)



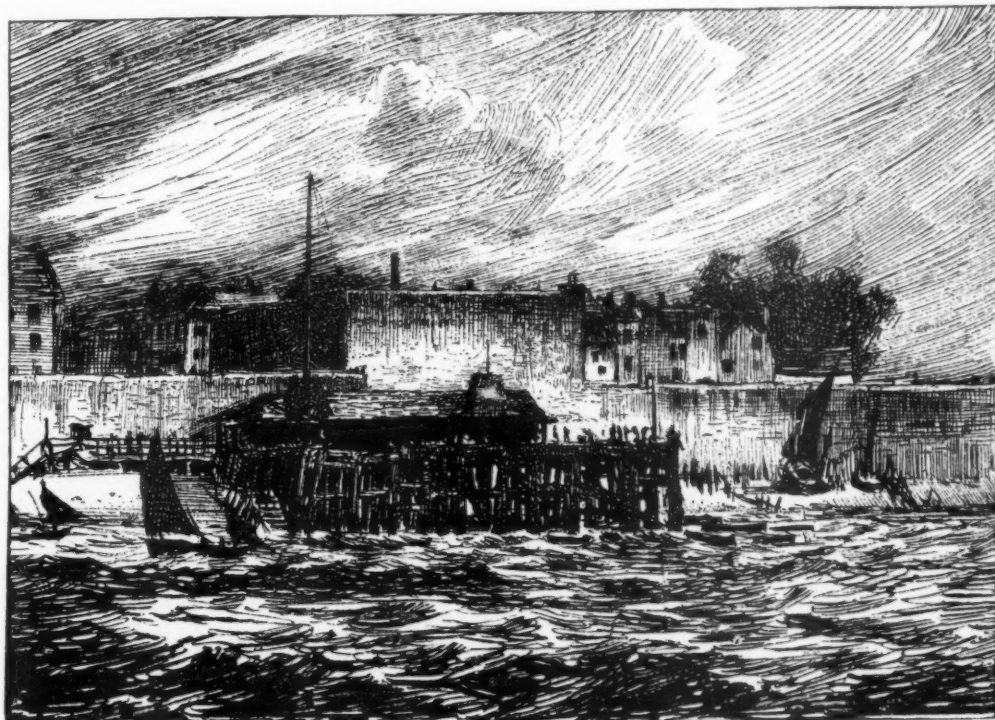
vessels of all sorts, from the cat-boat to the man-of-war. It is of great importance that he should "know the ropes" as well as a seaman. It is not difficult to master the anatomy and rig of every vessel sailing in the waters near one's place of residence. Some may be local, and perhaps may not be found in the books, but something like them will be, and after one has acquired a knowledge of the principles, it is easy to understand any rig, however eccentric. These local peculiarities are, indeed, very interesting, as they always have something to do with the character of the shores and the nature of the prevailing winds—other things which should be studied very closely by the marine artist. For these purposes, he should also accustom himself to making short voyages in coasting craft whenever he may get opportunity. He need not expect to be able to sketch much, but he will observe a great deal that will be of the utmost value to him.

So armed with a knowledge of his means and of what to attempt, and with enough practice in drawing to enable him to tackle objects which must be correctly outlined, the amateur may go to nature with some hope of bringing back a comprehensible report. Still, at first he should confine himself to very simple subjects. He should select a bit of beach, with a rock or two, overhung with sea-weed, and a pool of tide-water—a subject to which I will return; or a strip of sand with waves tumbling in, under a gray sky; or merely an old post or bit of broken wharf, like the view off Ryde, Isle of Wight, by Mr. Emanuel, or a few lobster-pots. He certainly should not try anything more complicated or requiring more drawing than the study of boats and shore already referred to.

The best material to use for these studies of form is a black lead-pencil, and Fig. 7 shows just how to use it. It is seldom advisable to try charcoal out-of-doors on the sea-shore. Anything of a strong wind is liable to blow away much of the material. The same objection applies to pastels, and both in the hands of students lead to careless work. Their accidental broken touches, so useful to the artist, are apt to be misleading to the amateur, who at home sees in them more than he meant when he made them. It is better to make an accurate, though summary statement—one which may be relied

on so far as it goes. As for color, a few written notes, if one knows exactly what tints he means by them, will be of more value than pastels, which are likely, in the present instance, to give neither true form nor true color. A few light washes of water-color over the pencil may be

MR. FRANK L. EMANUEL, whose clever pen drawings we have introduced among other illustrations of Mr. Moran's remarks on the study of marine painting, is one of the most promising of the young English artists in Paris. Fresh from the admirable training he received in London at the Slade School, under the famous Professor Legros, where he took honors for studies of the antique, landscape painting from nature, modelling and etching, he went into the Parisian schools with an unusually good equipment. He is now one of the first students in the atelier of Bouguereau; for although his strongest bent is toward marine painting, he is by no means wedded to it, and has shown at the Salon work of decided merit in portraiture and in figure composition. Mr. Emanuel, who is now only twenty-two years old, in 1884 took the first medal for figure drawing at the Slade School, being the youngest winner of that honor on record. With all his talent, he is modest and hard-working, and his friends, doubtless, will not be disappointed in expecting much from him in the near future.



VIEW OF RYDE, ISLE OF WIGHT. PEN DRAWING BY FRANK L. EMANUEL.

a help, as they will not hide the drawing, and may give an idea of the general coloration. Indeed, such washes may and should be used, so as to add to the drawing some cloud forms, and some of the more delicate modelling of sandy shores and the like, which could not be rendered in pencil without very delicate and careful

IN a newspaper clipping before us we read that cut flowers may be preserved fresh for a long time in the following manner: "Get a glass shade and place it on a non-porous vessel to form a stand; put water around

the bottom to keep the shade air-tight, then procure fresh cut blossoms, put them in water immediately, drop into the water in which the flowers are placed a small quantity of spirits of chloroform, and place the shade over them at once. The flower thus treated will keep fresh for months, but one should hardly expect they would be in a very fresh condition after their four weeks' confinement, but the new preserving process is worth trying. Care should be taken to have all in readiness. As soon as the chloroform is put in, place the shade over them, and water should be always kept around the bottom. A large soup plate would do for this." Flower painters may find the ex-



ON THE SOLENT, ISLE OF WIGHT. PEN DRAWING BY FRANK L. EMANUEL.

work. They also fix the pencil, and for that reason should not be applied until after all necessary corrections are made. Crayon I discard, because with it no correcting can be done.

EDWARD MORAN.

(To be continued.)

periment worth trying. As we have pointed out before, most flowers can be kept fresh for several days by cutting the ends of the stalks while they are in the water. If the stems are cut out of the water, the air strikes the open pores and the death of the flower is hastened.

LANDSCAPE PAINTING IN OILS—MARINE VIEWS.

III.

HOWEVER alluring we may find the lake regions and the river valleys, when we reach the sea, we feel, to some degree, what Balboa did when he discovered the Pacific and took possession of its mighty waters and all its coasts in the name of his sovereign. We wonder if we shall ever be able to convey to others the faintest idea of what we behold—how utterly inadequate our humble array of colors seems!

Shall we trust to our first inspiration, or shall we wait and watch until our senses have become more familiar with these impressions? What revelation is this? We have not been conscious of any atmospheric changes,

a shore that is without much irregularity; but in case of an obstructed outlook, the water will be somewhat triangular—a form which is not likely to produce an agreeable perspective effect unless it is treated with a great deal of skill. The parallel view would be safer for a beginner.

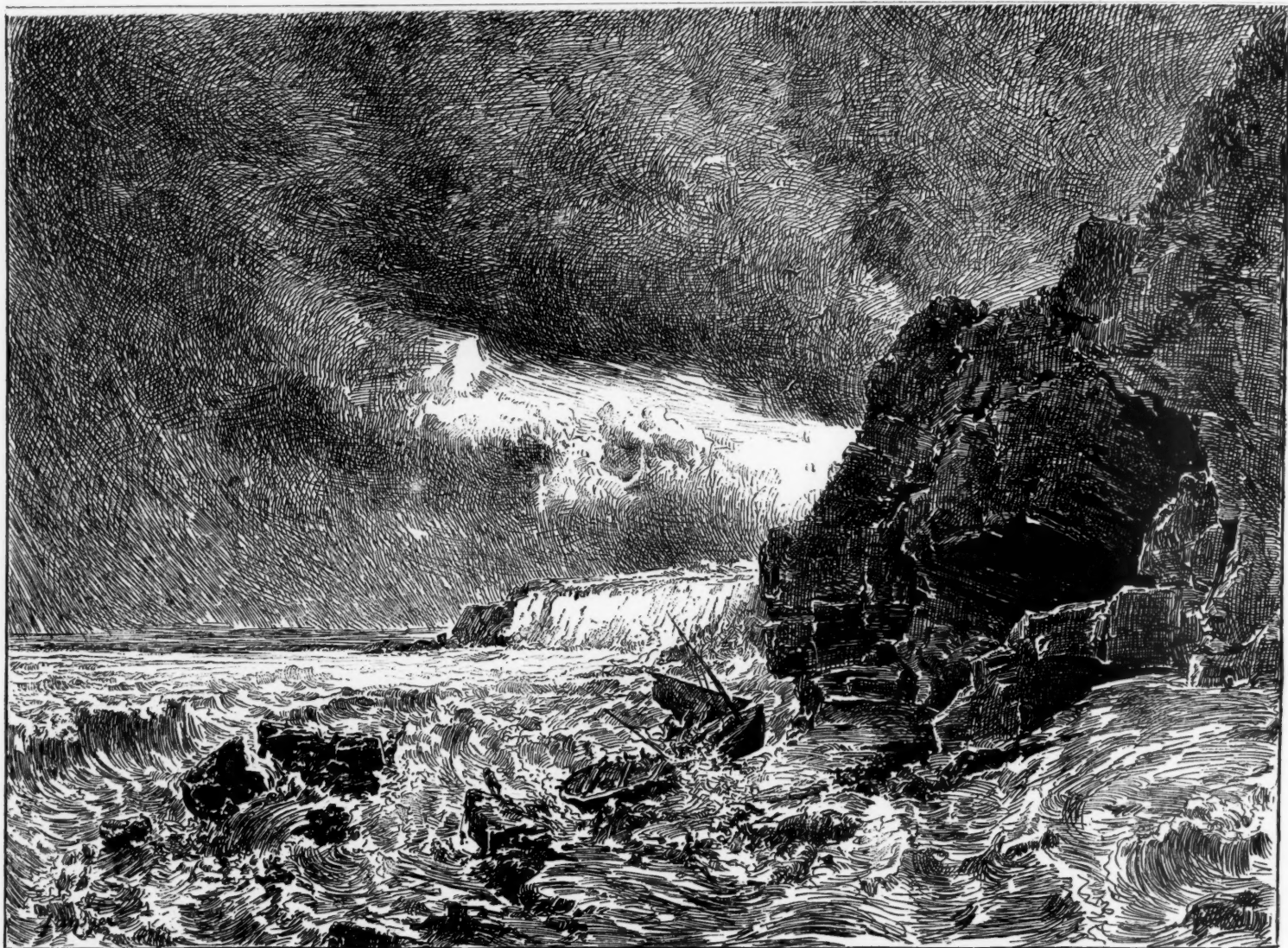
Until considerable experience is gained, it is best to work in the early part of the day only, as the sky and general atmospheric effects are less liable to sudden change.

Leaving all incidental features out of consideration, we have two surfaces to paint—the great concave one above and the plane one below. The latter would be slightly convex if we could take in enough of it; but our allowance of it may be regarded as a plane. Do not finish the sky abruptly at the line of the sensible horizon,

the wonderful greens and blues of the deep sea; there is the sparkling spray that is lashed off from the surging surf as it dashes on the beach; and the clear, colorless water that is left by the receding waves to spread itself out upon the sand and glide back in its own way. Sometimes the whole expanse will be so calm that, only for the long smooth rolls which hint of the power beneath, it is like one of our big ponds.

Be careful not to exaggerate the intensity of the color, and yet do not be afraid to paint what you see, be it ever so remarkable. If nature makes some new revelation to you, be thankful, and note it faithfully.

A great part of the time everything will be of a cool hazy blue—early morning is the time to look for warm, rosy light. Positive outlines may be laid in at any time and kept in readiness. Then, as we become well ac-



"THE END OF THE TEMPEST." DRAWN BY EMMANUEL LANSYER AFTER HIS PAINTING.

(SEE ARTICLE ON "MARINE PAINTING," PAGE 101.)

and yet how different the whole aspect! The waves are no longer blue, but green! And the light that seems to be lowered and diffused over the distant undulating surface—where does it come from? Will this last, or will it give way to some other mysterious influence? Let us take time for calm observation, as each succeeding hour and day varies the phenomena.

Where the coast is bold, some particular features are likely to strike us, and it is not difficult to decide as to what will be most available for sketching; but with a low, monotonous coast, long stretches of sand, lines of drift, stones and green sedges, there seems little choice. We must trust to getting pleasing effects in a parallel view, or look for a bend or point that will give foreground and middle distance in an oblique view. Perhaps this will jut out far enough to show a line of sea beyond it again; and if it presents some elevation as it extends back, better still. An oblique view may be taken from

but carry it thinly below, that the stronger tones of the water may soften kindly into it. If the position of the observer is elevated enough to bring this line nearly to the middle of the canvas, the most distant water seen would be so far from the eye that it would seem almost as smooth as the sky itself; although, near at hand, the waves might be running ever so high. The least undulation that the brush gives far out on the surface will be very apparent; and force must be expended very gradually, else it will demand more space than can be afforded to display itself in the foreground. If there are white caps, they must not be made to look like small sail; they must begin almost imperceptibly, and increase in size as they come forward to form the crests on the nearest waves.

The palette for marine painting is so varied that it may be said to involve everything that the combined effects of fresh water have ever suggested. There are

quainted with the locality, we can judge pretty nearly as to what wind and weather will produce the most desirable effects, and so anticipate favorable conditions. If we begin to paint in the obscurity of the dawn, we have the broad masses that we desire, and the increasing light will soon reveal all the detail that we are to make use of. Previous observation will have shown us at what height the sun is likely to give the best effects, and we must gauge our time accordingly. What would seem to be a corresponding opportunity in the evening calls for a reversion of our method of working, as evening light gives us broad masses last, and details that were in our way when we did not want them will begin to disappear when we do want them. With our morning landscape we can continue as long as it grows more beautiful, and when all our rosy mist is dispersed by the glare of day, we can suspend and wait for another favorable morning. It will be found that morning effects



OUTFLOWING TIDE AT SAINT RAPHAEL. CHARCOAL AND PEN DRAWING.

(SEE ARTICLE ON "MARINE PAINTING," PAGE 101.)

are more frequently repeated than evening effects. When time is limited and practice is the main object, work at any hour. High noon, which in perfectly clear weather gives, in most places, but very prosy effects, may, when it is overcast, give rich color and fine light. Let us take, as an example, a single study made under these conditions. It has little light in the sky save that from a large semi-circle at the top of the canvas where a noon sun is merely suggested. Hence the pale yellow light that touches two or three faint lines of cloud near the lowering horizon passes slightly over the great expanse of rough sea, and then does its utmost to brighten up the central breakers that are pouring themselves out upon the beach. Here, upon a warm undertone, the sparkle and spray and sharp darting light give the keynote to the picture. On each side—it is a parallel view—the foaming crests of the high lifted waves cast their lines of shadow beneath, and their thin, vertical surfaces show a beautiful olive transparency, while blue reflected lights complete the harmony. A little object far out on one side attracts attention and sympathy—it is a tossing brig that may reach port, and may not. Here we have no picturesque coast, nothing but a straight line of sand beach and the boundless sea, yet it makes a study that is very pleasing and full of suggestion.

Until some experience is gained, anything like the above would seem vague and bewildering; and where natural bold features are wanting, some part of a coast presenting tangible objects, like wharfs, old buildings and vessels, may be chosen. Such things, in themselves, require, first, due regard for linear perspective, and then clever imitation; but expressing their relation to the sea and bringing all in harmony is no petty task.

Study all good examples of marine painting that are accessible, study the old and the new—not to copy, but to compare other people's interpretations of nature with your own.

H. CHADEAYNE.

(To be continued.)

PAINTING WILD FLOWERS.

II.

THE teasel (*Dipsacus sylvestris*), although not belonging to the same family as the thistles, mentioned last month, is equally suitable for screens, and requires similar treatment. The fine purple flowers on the large heads never bloom all at once, but progress in rings, and leave a fine honeycomb appearance to succeed them. The long pointed bracts surrounding each head and the candelabrum-like structure of the tall plant are very striking.

The trumpet flower (*Tecoma radicans*) figures as an old-fashioned cultivated plant in New England and in several northern and western States, but farther south it may be found climbing on the trees in the woods. The long funnel-form corolla is five lobed and slightly irregular. The peculiar red is produced in water-colors and in oils by carrying scarlet lake upon Naples yellow and cadmium, and shading with Vandyck brown and brown madder. Ordinary neutral tint may be used in finishing. The rootlets by which the plant climbs should be made as apparent as possible. They require raw umber and black, with Naples yellow and white for light. The large compound leaves contribute much to the rich effect.

The virgin's bower (*Clematis Virginiana*) is a pretty vine for decorating while in bloom, and still more showy when in fruit. The clusters of flowers should be relieved by a neutral background, and in oils two oblongs crossing at right angles will represent the four small white sepals, when some suggestion of stamens is touched in at the intersection. In water-colors the petals may be developed by perfecting leaves and background around them, using terre verte and rose madder for half tints.

The sweet pepper bush (*Clethra alnifolia*) may be obtained in large branches, and is suitable for screens. In oils, the small white flowers that make up the long racemes should be painted on an undertint of terre verte and raw umber, and in water-colors a corresponding tint is used to develop the flowers. The pistils and stamens require, respectively, light chrome green and cadmium. Neutral tint, with a little Naples yellow, may be used freely in finishing.

The wild carrot (*Daucus Carota*), which is the commonest of meadow and roadside flowers, is remarkably delicate and beautiful. It wants a background that is dark enough to relieve the fair umbels. When the

bristly stems are placed, a dark purplish tint should be thrown in where the centres of the umbellets are to come. For oils, touch in the white with a large bristle brush, adding Naples yellow, vermilion, and rose madder, where the young flowers are creamy and pinkish. For water-colors it is only necessary to complete the green involucre and give the white what tinting it requires. Some of the umbels may be turned so that they present a narrow oblong only, and others may show the delicate green lines of the under side. The old ones that are in fruit are concave, resembling birds' nests, and require the umbers and Siennas, with warm lights. The fine feather-like foliage should be put in with large brushes and touched up with small ones.

The climbing hempweed (*Mikania scandens*) is a beautiful vine for decorative designs. Its flowers, which grow in panicles, require large brushes and plenty of delicate neutral shade. Naples yellow, scarlet vermilion and rose madder will give to white the pale warm pink that suits the local color. The reddish stems and the long pointed leaves are of themselves ornamental.

The arrowhead (*Sagittaria variabilis*) is very desirable for decorating articles like small frames. It should be relieved by a warm neutral background. Neutral tint, with a little lemon yellow, may be used for shading the three concave petals. Raw umber and raw Sienna will shade and round up the little mass of deep chrome stamens. The large sagittate leaves may be put in with very effective light and shade.

The common mullein (*Verbascum Thapsus*) is desirable for high folding screens. It will not admit of any strong greens; blue black, with yellow ochre for the darkest and yellow lemon for the lightest, will be found to answer better than the prepared greens or blues and yellows. The whitish, woolly appearance is given in water-colors by applying light washes of Naples yellow and neutral tint; in oils, by spreading Naples yellow and white thinly on the palette, and dabbing from it to the surface of the leaves with a large bristle brush held upright. Light neutral is used in the same way on the half tints and black on the shadows.

The staghorn sumach (*Rhus typhina*) in fruit is another fine thing for folding screens. The branches should be turned so that the large crimson clusters group themselves effectively, and so that the long compound leaves show to advantage. These, with their rosy stems, will clothe the woody branches and help to relieve the fruit clusters. If the latter present some irregularities, they are more pleasing than when perfectly solid. In oils, form them first with brown madder, then brighten them with scarlet lake and rose madder. A little vermilion may be used where the light is strong, with Naples yellow and white for high light. Cobalt, terre verte and white are needed for half tints. In water-colors, wash scarlet lake on for local color and work brown madder in interstices and shades.

The numerous species of golden-rod (*Solidago*), perhaps the most abundant of our autumn flowers, are very similar in appearance. Whatever kind may be selected for painting, peculiarities of structure are easily copied, and the application of color is much the same for all. In oils, there must be a warm shadow tint worked in first, as for foliage. From the main stems the flower stems should be carried out, and the general form of the flowers laid in with raw Sienna. Where there are dark shadows, raw umber, and even bone brown may be added. Next, whatever green shows along the stems and below the flowers may be touched in and finished. Next the local yellow may be applied. Usually, the chromes are not too bright. They may be modified with pale cadmium or king's yellow; and Naples yellow, lemon, and white may be used for the lights.

For water-colors wash in the lightest local yellow first, then shade with cadmiums, the Siennas and umbers. Finally work in the green along the flower stems. The leaves are not showy, but sufficient to clothe the long warm-tinted main stems. Golden-rod is very beautiful as an out-door study; its rich yellow harmonizes well with autumn landscape.

The New England Aster (*Aster Novæ Angliæ*) is complementary in color to golden-rod, and if we wish to combine flowers at all, no two could be more happily chosen. The stout stems of the aster should be arranged so that their large and numerous flowers will cluster in the strongest part of the study. Both in oils and in water-colors the brilliant purple rays require French ultramarine and rose madder, while the rich yellow centres are laid in with cadmiums and encircled with burnt Sienna. By carrying the brush from the extremi-

ties of the rays to the centre, one is less likely to throw the flowers out of drawing.

The common milkweed, or silkweed (*Asclepias Cornuti*), flowers in midsummer, but it is most effective in autumn, when its large follicular pods burst and throw out masses of silky white hair, decked with bright warm-brown seeds. The pods need a light, subdued green, like that which lemon yellow and blue black produce. Their irregular wrinkles may be marked with raw umber. Only small portions of the masses of white should have any solidity, the rest should fly off in semi-transparent silky smoothness. The white may be warmed with Naples yellow and shaded with burnt umber, black and Vandyck brown. The shaded sides of the seeds require Vandyck brown and the light sides thin burnt Sienna and cadmium. The few leaves that are remaining on the stalks will be perfectly dry. The umbers and Siennas will give their local colors; then with light neutral on the half tints and Naples yellow on the lights, they may be made quite as effective as green leaves.

Virginia creeper (*Ampelopsis quinquefolia*) is another plant that is most interesting when in fruit, and there are no leaves that take on more beautiful brown and crimson tints. These may be laid in with a very free brush, whether in water-colors or oils. The brown tints depend much upon the Siennas, which may be varied by introducing the greens with rich yellows, such as Indian and cadmium. Vermilion should be used but sparingly on bright edges, after the madders and lakes have given the crimson surfaces. The berries require French ultramarine and blue black, with a little light neutral brought up against the high lights.

The fringed gentian (*Gentiana crinita*) is a universal favorite, being so delicately beautiful, and yet coming with the cold winds of autumn. Some curving grasses go well with its straight slender stems. French ultramarine is the blue that it requires, and a little rose madder may be added for the more violet-like hue. For the inside of the tubes use lemon yellow. The green of the larger leaves of the main stem usually merges into color as warm as the siennas and Indian or light red.

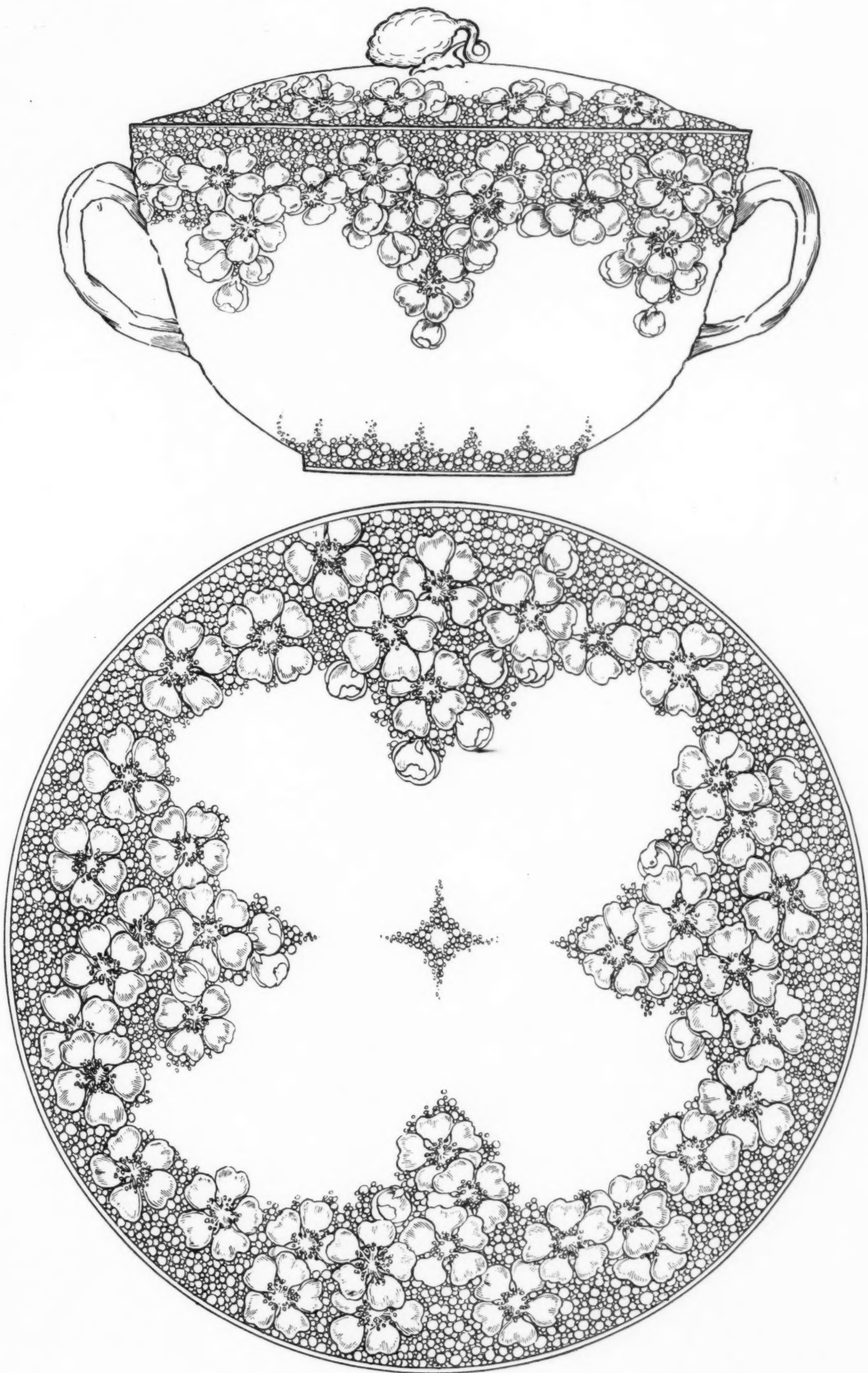
The wild sunflower (*Helianthus giganteus*), the larger bur-marigold (*Bidens chrysanthemoides*) and the sneeze-weed (*Helenium autumnale*), although belonging to different genera, want much the same treatment. Some one of the cadmiums will suit their pale or deep yellow rays; then the Siennas, umbers, terre verte and Naples yellow may be used for touching in the centres. The rays of the marigold have more breadth, but by using a good-sized sable brush and giving some pressure, they may be laid in with single strokes from the margin to the centre. The sere autumn grasses harmonize pleasingly with any of these, and relieve their golden tints with warmer shade than their own leaves are likely to supply.

The pigeon berry or poke-weed (*Phytolacca decandra*) possesses more beauty than is usually accredited to it. Its flowers, which are in long racemes, are very delicate and wax-like, with pure emerald centres and light pink stems. When the earlier ones are transformed into rich purple madder berries and the later ones are still in bloom, the plant is very showy; it would be used for decoration more than it is if it were easy to get it in an attractive shape; but although its flowers and berries are so beautiful, it is inclined to be ungainly, and a good deal of skill is needed to adapt it to a pleasing design. Dry stalks and grasses go well with it and help to conceal its gauntness.

The shrubby bittersweet (*Celastrus scandens*), when in perfect fruit, may be used very effectively for small decorative designs. The scarlet covering of the seeds requires vermilion and burnt Sienna, and the opening orange-colored pods, cadmium. With water-colors a mass of the fruit may be washed in with cadmium, without regard to the pods, which may afterward be brought up to the actual color with scarlet lake. If the leaves are all gone, some of the finer dried grasses may be introduced.

H. C. G.

In oil painting white always needs modification with some other color. If it is cold, a little ivory black may be added; if warm, a little burnt Sienna; if brilliant, a little Indian yellow or yellow ochre. Most whites, in warm evening light, may be best represented by brilliant yellow modified as above, silver white being kept for the very purest only. In distant clouds, a little vert emeraude and rose lake or garance added to the white for the lights give an excellent result. A warm gray may be



APPLE-BLOSSOM DECORATION FOR A HONEY DISH. BY I. B. S. N.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 110.)





NIGHT-HAWK AND NIGHTINGALES. BY C. M. JENCKES, AFTER C. SCHULER.

(FOR TREATMENT IN OILS AND FOR GLASS AND TAPESTRY PAINTING, SEE PAGE 117.)

got from white, bitumen (or, other transparent brown) black and a little yellow ochre. If it should be very warm a little burnt Sienna may be added. This last will especially be needed if the neighboring tones are warm. A cold gray may be got from black and white modified by ochres and lakes, or from brown and blue. Mixtures of vert emeraude and lake give silvery aerial grays. A good plan may be to compose your grays of whatever brilliant colors are dominant in your landscape, mixed with their complementaries.

China Painting.

USE OF GOUACHE OR MATT COLORS.

MUCH decorative work is done now in imitation of the Royal Worcester and Royal Dresden wares. Colors specially prepared for the purpose are to be had of all the principal dealers.* They are called Gouache colors. They are not made in great variety, but for this style of work an extensive palette is not needed. The decoration is of the simplest character. Only a few colors are used on a single piece, and these always in combination with gold or bronzes.

For decorative objects, such as vases and plaques, they are very suitable. Hancock's Worcester colors, it may be remarked, come moist as well as in powder. The metallic paints are in various tints—light green, brown, red, purple, Roman, platinum, etc. After one firing gold can be worked over these colors with good effect. Always draw the design in water-color on the tinted ground before attempting to paint it in gold. If you wish to produce a delicate tint in any Gouache color, you proceed much as you would in painting in Gouache with ordinary water colors—that is, not by using a thin wash of the pigment, but by adding Gouache white to the pigment as you would add Chinese white in painting opaquely in water-colors.

These colors are retailed at twenty, thirty and fifty cents. You can get black, blue, celeste, brown, blue green, yellow, pink, purple, red, flesh-color, rose, violet and ivory for Worcester grounds, and light and dark shades of many of the colors named. The ivory tint for grounding is generally preferred to any other, the smooth, dull creamy white being a characteristic of the genuine Royal Worcester ware. Specimens of this artistic pottery can be examined by the student at any of the leading china stores in the country.

The relief enamel colors used for high lights in flowers or other decorations are much to be preferred to the method of putting on white enamel and tinting it after one firing. These can be obtained in a dozen different colors, and are mixed in the same manner as powdered overglaze colors, with fat oil and turpentine. They are fired at the same degree of heat as the Lacroix colors. The mixture should be like a paste, and pretty stiff. They can also be mixed with gum-arabic water or sugar instead of with fat oil. The price per bottle is fifteen cents. The colors are blues, browns, greens, lemon yellow, celeste, pink, turquoise, orange, white No. 1 and white No. 2. These relief colors can also be used dropped on the ware in small spots resembling jewels. For small flowers, such as the arbutus and lily-of-the-valley, they are valuable additions to the general effect.

The first principle to be thoroughly understood by the young amateur in the use of these Gouache colors is that they are *not* intended for the general decoration of tea and dinner sets. When heightened by splashes of gold

or raised gold outlines, one can readily understand why they are not suitable for actual table use.

In some respects their manipulation is in direct opposition to other methods of overglaze painting. These colors are prepared in the same way, it is true—they come in powders, in bottles, and are sufficiently ground. They are worked on the palette with a drop or two of fat oil, enough to moisten the amount of powder used. Rubbed evenly to a smooth paste, which is very readily done, they are then thinned with turpentine or lavender oil to a proper consistence for painting on the ware. They are fired at the same rose heat as the Lacroix and Hancock colors, but they come from the kiln with an entirely different appearance. Instead of the exquisite glaze which we so earnestly seek for and admire, these are unglazed and have a soft, velvety look. The secret of this is the absence of flux in their composition. Do not make the mistake of adding flux as you would to your other colors.

Another point of dissimilarity is in the addition of white to produce lighter tints. Those who have painted with water-colors on silk, velvet or tinted paper will readily understand that every color requires the addition of white, and a great deal of white, to produce light tints. It is so with these. The light tints desired in these matt colors must be made by adding more or less white, and they *must be applied just as heavily* as the darker ones.

The colors are used principally for conventionalized flowers and designs, but the work may be shaded to some extent. Gold is much employed in accentuating or outlining flowers or forms, and is used sometimes in lines or splashes over the color. The gold used over the color should be the unfluxed kind. It is best to have the color fired before the gold is painted over.

The first thing to be done is to get rid of the white glazed surface of the china—the first thing, because the whole effect of these colors is better without the glazed surface near them. So the whole surface must be tinted. This can be done in various colors to suit individual taste or for especial adaptation. There are about forty colors in all, and the range is quite equal to any kind of decoration desired.

Much of the Royal Worcester pottery we see in this country is tinted in ivory, without the addition of white. This color is already prepared in powder, and only requires fat oil and turpentine to give it proper consistency for painting on the ware. It is laid on as evenly as possible with a large brush and dabbed with a brush blender or a bit of cotton tied up in silk, linen or chamois skin—exactly as you would tint a plate with Lacroix colors. Those who work on china will readily understand the advantage in having the groundwork fired before proceeding further. But if the kiln is at a distance or if for other reasons the work must be resumed, wait until the ground is perfectly dry. To effect this with haste, put the object in a common stove oven or hold it over an alcohol lamp. When dry, draw the design with a hard lead-pencil, or if preferred, with carmine in water-colors—never with black, lest the ground be soiled. The color inside the design must next be removed, in small places with a sharp pointed knife, elsewhere with erasing oil or a rag twisted into a hard point and dipped in turpentine. With ordinary care this is an excellent way to remove color. In all cases, extreme cleanliness in all parts of the design must be maintained. The next thing is to paint the leaves or flowers in natural or conventionalized methods. The paint wet with oil, for working well, is very much the same color it will be after firing. But here, as with other china colors, a test plate will be invaluable. If you make your own tests you can be reasonably certain of the success of your work. The colors can be mixed together as Lacroix colors are mixed, the same principles being followed as

to the mixing of iron and gold colors. They all fire well at the same degree of heat, and are susceptible of repeated firings, with one exception. This is coral red, which, you remember, must never be fired twice. You will be agreeably surprised to find that these paints mixed with white are very easy of manipulation on the glazed surface of the china, probably because they are more opaque than the ordinary colors.

For first practice take a plaque, tint it with ivory, draw some conventional design in flowers—The Art Amateur is full of them—erase the color and paint in the design with yellow brown No. 1. You can outline this in unfluxed gold before the first firing, or you can have the plate fired and then add the outline with ordinary gold or with the liquid gold. By this time you will have learned how simple and effective is this form of decoration, and you will also learn that not many colors are required to produce very elegant and artistic results. The pink, rose and light purple, which burn out in delicate crushed strawberry tints, are charming. So are the reds, the flesh-colors, one and two, the pompadour red, regular red and best red. The yellow greens, the bronze greens and the blue greens are beautiful alone, without the addition of bright flowers. The hop-vine blossom is a very favorite decoration, done in yellow greens and bronze greens. The gold outline of course enhances the value of the whole. If you use the reds, find a good conventionalized poppy; no flower is more effective than this.

Browns and yellows always look well together, and are harmonious in almost any room. There are six different browns in these colors.

Gold lines in relief, for outlines, or petals, or leaf veins, or tendrils, add much to the elegance of artistic pottery.

Methods of treatment with other kinds of gold will be given in a chapter on Golds and Bronzes.

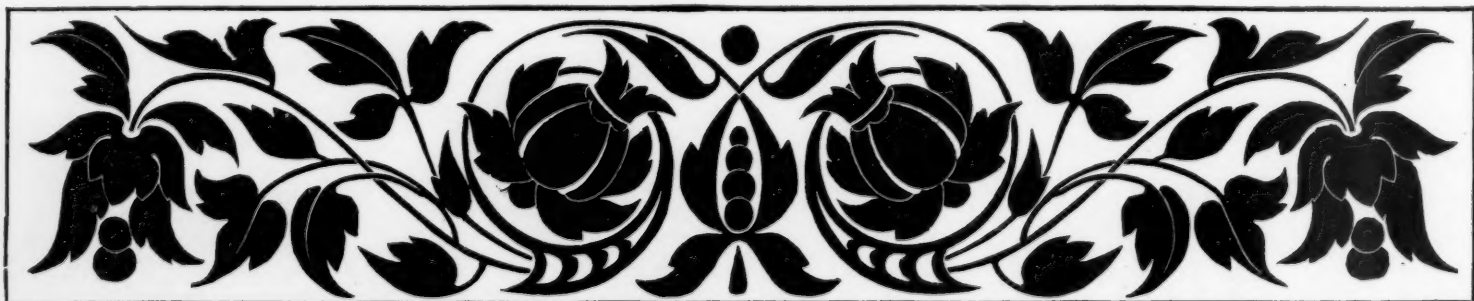
L. STEELE KELLOGG.

TREATMENT OF THE DESIGNS.

IN executing the red lily decoration for a cracker jar, use for the flowers bright red, shading with the same or with red brown and outlining with gold. Use gold also for the pistil, stamens and anthers. For the leaves and stalks use either light brown or brown green, outlining with gold. Leave the white of the china for background, clouding it irregularly with gold. On the cover use red for the twig handle, marking the divisions with gold. Use gold also for the lining and outlining of the border. For the darker portions of the border use red.

In painting the fish plate (No. 9 of the series) make the rocks at the left blue gray, and shade with brown 108 and black. The sea-weed on top is a deep pink, almost red, shaded with the same color. The coral polyps are a delicate creamy color; use yellow ochre shaded with gray, and introduce a very little pink on the edges. Make the fish blue gray, and shade with the same color, making the backs bluer. Foreground rocks, gray; weed, delicate grass green, shaded with brown green; water lines, blue gray.

The design of apple-blossoms for a honey dish and plate, given on the preceding page, is intended to be executed in monochrome. Either deep blue, carnation or one of the rich greens will be very pleasing. The flowers can be painted in a very pale wash of carnation, then outlined in the full strength of the color and all the background work can be done in gold. Still another suggestion is that the flowers can be painted in light carmine, outlined in the same color and the background worked up in brown green and a little mixing yellow with it. The flowers would also be effective in jonquil yellow and the dotted work in green. Outline the yellow flowers with brown green.



*Those of our readers who are unable to get what they want in china-painting materials from their local dealers should write direct to Sartorius, Marsching, Walter, or any of those who advertise in The Art Amateur under the head "Art Supplies," always remembering to mention the name of this magazine.



THE HOUSE

TALKS WITH DECORATORS.

IX.—MR. BRUCE PRICE ON THE OPPORTUNITIES FOR USING TERRA-COTTA ORNAMENT INDOORS AND OUT.



THE increasing demand for terra cotta in every department of architecture, for interior decoration, for ornamental work in lawns and grounds," said Mr. Bruce Price, the architect, "is opening a fine field for whoever will enter in and possess it."

"May I venture to ask whether women would be admitted?"

"Would they not? There is a certain deftness and suppleness about women's fingers which seems to fit them for the clay. Women have a lively fancy and a crisp nervousness of execution which is the very thing for terra cotta."

"There are more women now working in clay than ever before."

"Yes, but wouldn't it be better to direct their skill toward the production of industrial ornament than—"

"Allow me to finish—'toward the perpetration of ideal Psyches and Clyties?'"

"Well, yes. You know genius in sculpture is avowedly rare. You can count on your fingers the men capable of creative work. But in decorative art the field is as wide, I don't know but wider, for the sculptor than for the painter; of course I mean in serious work. As an architect I am certainly not inclined to underestimate the importance of architectural ornament either for exterior work or for the decoration of interiors. On the contrary, any one who undertakes it should have as thorough training as for any other department of art. Particularly she should have a knowledge of the literature of ornament. I would recommend, above all, the study of Byzantine and Romanesque ornament."

"You are not hoping for originality?"

"No. Anything in decoration that might rightly deserve the name is, after all, pretty sure to arise out of large knowledge adapted to special ends. That comes in the natural order of things, not by direct intention. Our profession has every reason to urge special study toward this particular end. We are using terra cotta more commonly and in more varied ways. There has certainly been a vast improvement in the ornament provided. Still, it is difficult to get artistic work. The work is done by clever mechanics instead of by artists, and is turned out in a purely mercantile spirit."

"Then terra cotta has a future?"

"Undoubtedly. There is no reason why it should not arrive at the dignity here that it did in northern Italy."

"We have the clays?"

"There are no better clays in the world. Terra cotta can be made as fine as porcelain. What is 'Limoges' ware, after all, but terra cotta?"

"Then you think that there is room for American Luca or Lucia della Robbias?"

"Oceans of space as yet unoccupied. You see it is not so much a question of the fitness of the work as of the fitness of the workers. For terra cotta, as it comes into daily use, what is finer, livelier in color than the tint of Baltimore brick? Architects like to use it, and not finding in it the art work which should properly accompany interior decoration of the finer sort, we are obliged to have carvings from Gate Lowbridge, Carlisle or Lake Superior stone, which will tone into it. But carved stone is expensive, so we are prevented from doing much that would otherwise be done."

"Terra-cotta ornament if as valuable would be also as durable?"

"It would outlast the stone and give beautiful results. Economy is also a strong point in its favor. We could accomplish much more, especially in exterior work, if we could get terra cotta up to the artistic standard we de-

"Not necessarily. I do not doubt that if they acquired the proper handling of clay for work to be seen at a distance, and the architects were better pleased with it than that which is furnished, the large establishments would find it worth while to engage them. But, as you suggest, the other offers opportunities for the sort of work they might prefer."

"What are some of the places in interior decoration in which there might be a demand for it?"

"A frieze for a hall or dining-room. A Pantheonic frieze, for example, would be work that might tempt a sculptor of ambition. Think how splendidly it would enter into a scheme of decoration in color. There would be portraits for libraries, cartouches, wall-panels, requiring unique or special design. For a series of small panels that could be used as borders for dados, and especially for fire-facings and mantel-panels, there is no reason why there should not be a constant demand."

Mr. Price showed the photograph of a fire-facing carved at great expense from Carlisle stone.

"There is no reason why that should not have been done in terra cotta, except that the artist is not on hand, or, rather, an architect has not time to go about seeking for that which has to be hunted for. But I assure you, if a group of artistically-trained women would undertake the production of works in terra cotta that could be judged by artistic standards, and have a salesroom where they could be bought, they would soon find pretty constant patrons in the architects, who could, if necessary, give to them special orders. A lady came to me not long ago to see where she could get a terra-cotta panel for a certain place, but I could not tell her."

"I know a young woman who has for the head-board of her bed a beautiful reproduction of a group of Luca della Robbia's children in what appears to be glittering white enamel."

"That is an instance in kind of the purposes the finer work in terra cotta would serve. The buff terra cotta might be easily treated, and experiments in color tried. Would not an architect, too, be glad to find something resembling the broad effects in color you see in Italy in those coarse but effective majolica tiles? There is work for both painter and sculptor."

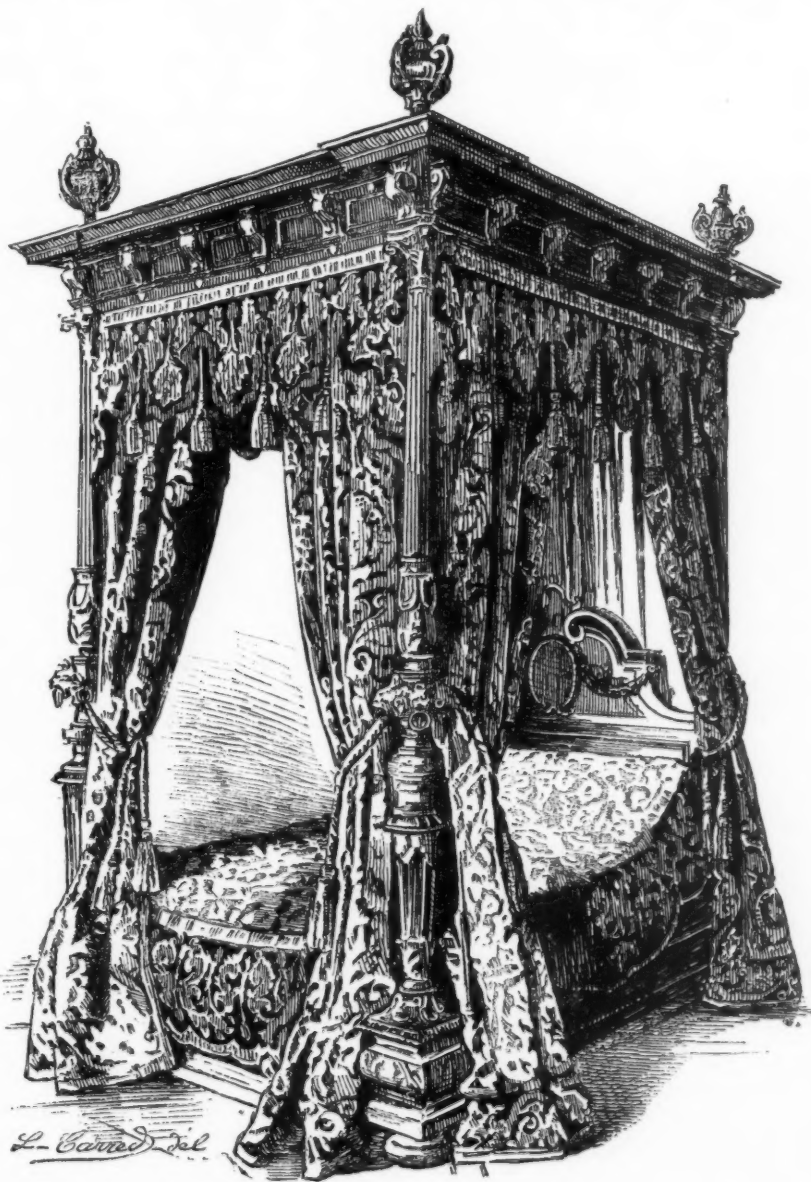
"What opportunity is there for this special work outdoors?"

"A large field, and quite outside of what is understood by architectural ornament. By that I mean, of course, moulding, cornice, string-pieces, ornament for gables. But we need not assume that these are not to be fine."

"I remember a border of carved stone around the cathedral at Milan, about the distance of my head from the ground, that was

delightful in what at least appeared to be its spontaneity. Such work, it seemed, must spring from the fancy of the workman?"

"It did. In those days the craftsman was an artist; the architect the master workman. Now just that freshness which appeared there to you so charming is as possible here in terra cotta as there in the stone. All



BED OF POPE PIUS VII. AT FONTAINEBLEAU.

sire. A mass of terra cotta is much cheaper than art in stone. It can be modelled, a cast made, and moulds can be taken. Ornament of this sort, even when sustained by hand-carving, is much cheaper than the same work would be in stone."

"But have not women a better field in interior decoration, where something special is desired?"

that is wanting is the artist craftsman. But this for the present we may call the architect's dream. There is other exterior work that is more directly special."

"What is that?"

"You have observed in country houses what attention is now given to color effects. There are red hipped roofs standing out against backgrounds of dark green trees. There are wide piazzas, and on the corners of the balustrade and flanking the steps are huge majolica vases, strong in color, running over with gay flowers. There are broad terraces and straight walks that are accented, we may say, by more vases filled with flowers. There are park seats as vigorous in color as they can be bought, and beds in which scarlet geraniums and yellow nasturtiums or hydrangeas are grouped, or gladioli are marshalled. And we must not forget a telling element—the summer sky."

"Now do you know, it is the most difficult thing to get the vases and ornaments for this sort of exterior decoration of the proper sort, that is to say, in good forms. Here, alone, is a field for terra cotta with its splendid color. You can see the place it might take. For example, because I can't get a vase of this sort, I use an abbreviated whiskey-barrel and paint it red."

Mr. Price drew the outlines of a vast, low, jolly-looking open-mouthed vase.

"That, for example, in terra cotta would be stunning filled with a mass of flowers and foliage. Pedestals of terra cotta are also wanted. It is impossible to get them strong enough and of the proper proportions for outdoor use. Park seats I have mentioned. They could take different forms. In fact, in all vases and pedestals, the forms should be varied to suit the various places they are to occupy. Here, a vase should be slender and graceful; there, something more bold and massive; but always it should be good. The ornamentation has as wide a scope.

"All that has been said of the red terra cotta is applicable to the yellow. It is beautiful in color, and, in particular, enters well into the picture which a country house, with its red roof and broad expanse of green lawn, makes with the surrounding landscape."

PRACTICAL CARVING AND DESIGNING.

VIII.

THE features of a room that admit of carved decoration, and that should have it, in a greater or less degree of elaboration, are the baseboards, the doors, the casings of doors and windows and the mantel. The hall and dining-room might be wainscoted, in which case the panels would admit of surface or incised decoration. The principal rooms of a well-built house will show the beams or rafters, and these admit of simple decoration and inscriptions in mediæval lettering. Many a home might rejoice in the possession of decorative features, beautiful, even stately, if to the skill and inclination which its members often possess were added a knowledge of technical details.

The doors of a room are to the interior of a house what the windows are to the exterior; they are its eyes, and are worthy of being made into objects of beauty. It is not to be supposed, except in rare cases, that any one will decorate the doors of a house that belongs to another, but I have known an instance where the common place, pine-painted doors and casings of all the living rooms were, with the consent of the landlord, removed to the attic, and their places supplied, during the tenant's occupancy, with hard-wood doors of elaborate design, than which nothing could give the rooms a more changed and beautiful appearance. There is, however, little satisfaction in expending labor upon a house except it be our own.

A doorway consists of the *door* proper, the *frame* to which it is hinged, and the *casing*. A door leading from one room to another has, of course, a casing in both rooms and two faces, which admit of decoration. A closet door has but one face and casing. (A closet door is to be preferred in which the panels are made *flush* on the inside face.) The frame, which is nailed to the studding or wall, does not admit of any decoration. It will be seen, therefore, that a considerable amount of designing and carving may be put upon the two faces and casings of an interior door, but if wisely selected and skilfully executed, it is work that well repays the doing.

A common and convenient size for a door is 3 x 7 feet. The framework may consist of 3, 4 or 6 panels.

There are reasons, as pointed out in my September notes, for making the lower panels the larger ones, as in Fig. 1. If the door is to be glazed, it may consist of 4 or 5 panels, as in Fig. 2. In the latter example, the top light is supposed to be of stained glass. A door made of black walnut or cherry wood may have its lower panels of the same wood, or of oak, and if made of narrow pieces of 3, or not exceeding 4 inches in width, tongued, grooved and beaded, and placed diagonally, sloping downward from the centre, it is a struc-

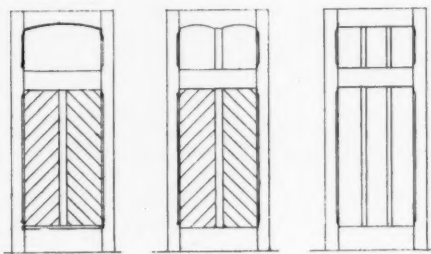


FIG. 1.

tural adornment that will be generally admired. In the case of an oak library door, a very striking effect was obtained by edging each piece of oak with a strip or inlay of ebony 3-8 of an inch in width. The lower panels may, however, be each made of a single piece of wood, and the effect of the diagonal treatment may be obtained by incised parting-tool cuts, made in the required direction. When the lower panels are made, as here suggested, of a different wood, they should be left undecorated; when of the same wood, they admit

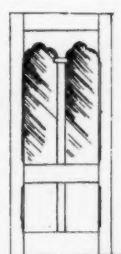


FIG. 2.

of surface decoration, such as a diagonal diaper, or a diaper alternating with a line of natural work, or a scroll design.

The inner edge of the stiles should be chamfered, stopping 1 1-2 inches from the rail. The chamfer may be decorated with a square or lozenge-shaped diamond, a verti-

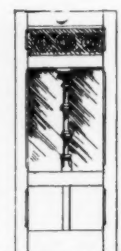


FIG. 2a.

cally repeated leaf or some equally simple conventional design. The lower edges of the middle and top rails should receive a line of pendent decoration, as shown in the illustration of the sitting-room door. The upper portion of a door may consist of 1 or 2 panels, according to the taste and skill of the decorator. When of one panel, the carving should be of a superior kind and in deeper relief. When both sides of a door are to be decorated, it is an advantage to carve the decoration on



FIG. 3.

separate panels, the edges of which, rebated down to 1-4 of an inch, are placed in the door back to back.

A 3 x 7 foot door should not be less than 2 inches thick, stiles, 5 inches wide, bottom rail, 9 inches, middle rail, 6 1-2 inches and top rail, 6 inches; if arched, it should not be less than 7 inches, with a spring of 2 1-2 inches. When a lower and an upper rail are used, as in the second example of Fig. 2, they need not be more than 5 inches wide. The middle stile, or mullion, of a three or four panelled door should not show



FIG. 4.

a face of more than 3 inches; if of 6 panels, not more than 2 inches. A door is greatly improved in appearance if the mullion projects beyond its face, measuring, say, 3 x 3 inches, with a bold flat chamfer or rounded edge. (See Fig. 3.) In the first example the three faces may be decorated, in the second example a bolder design would be admissible on the two round faces. A projecting mullion of this description must rest on a bevelled base, which serves as a projecting cap to the lower rail, as will be seen in the illustration of the

sitting-room door. In a four-panelled door, as in the second example of Fig. 2, a projecting cap will also be required on the upper part of the middle rail. It is a matter of taste whether the top rail be cut to accommodate a round-headed panel or be left straight for a square one. I think the former is to be preferred, as in the first and second examples of Fig. 1. While the doors of a room should, as a rule, be of uniform size, their treatment, both as to construction and decoration, may vary.

An interesting variety to the three or four panelled door is obtained by an additional mullion, making a six-panelled door. In this construction the mullions should be narrower than in a four-panelled door with its single mullion. It should be noted that the chamfer on the stiles and mullions of doors may simply cut off the corner, or may be bevelled from the face clear back to the panel. (See Fig. 4.) The latter is to be preferred, and the bevelled edge, being wider, admits of more effective decoration.

In making a frame door—and the remark applies to almost every kind of frame and panel work—the upper edge of the lower and middle rail (where it meets the lower edge of the panel) should not be left square, but should be somewhat bevelled, so that in the finished door the dust may be readily wiped off. This horizontal bevel—unlike that on the stiles, which is stopped 1 1-2 inches from the rails—should be continued up to the stiles.

In the construction of doors, greater strength is obtained and all likelihood of warping avoided, if the stiles and rails are made of two thicknesses of wood well glued together. When doors are thus made, little additional expense is incurred by making them of two thicknesses of 1 1-2 inch lumber, giving a finish of 2 3-4 inches, when a much more solid and substantial door is obtained than one of scant two inches, made of a single thickness. A door cannot be said to be satisfactorily finished unless the outer edges of the stiles have a 5-8 inch bead of the same wood inserted by a plough-cut, to conceal the disfiguring ends of the tenons of the rails.

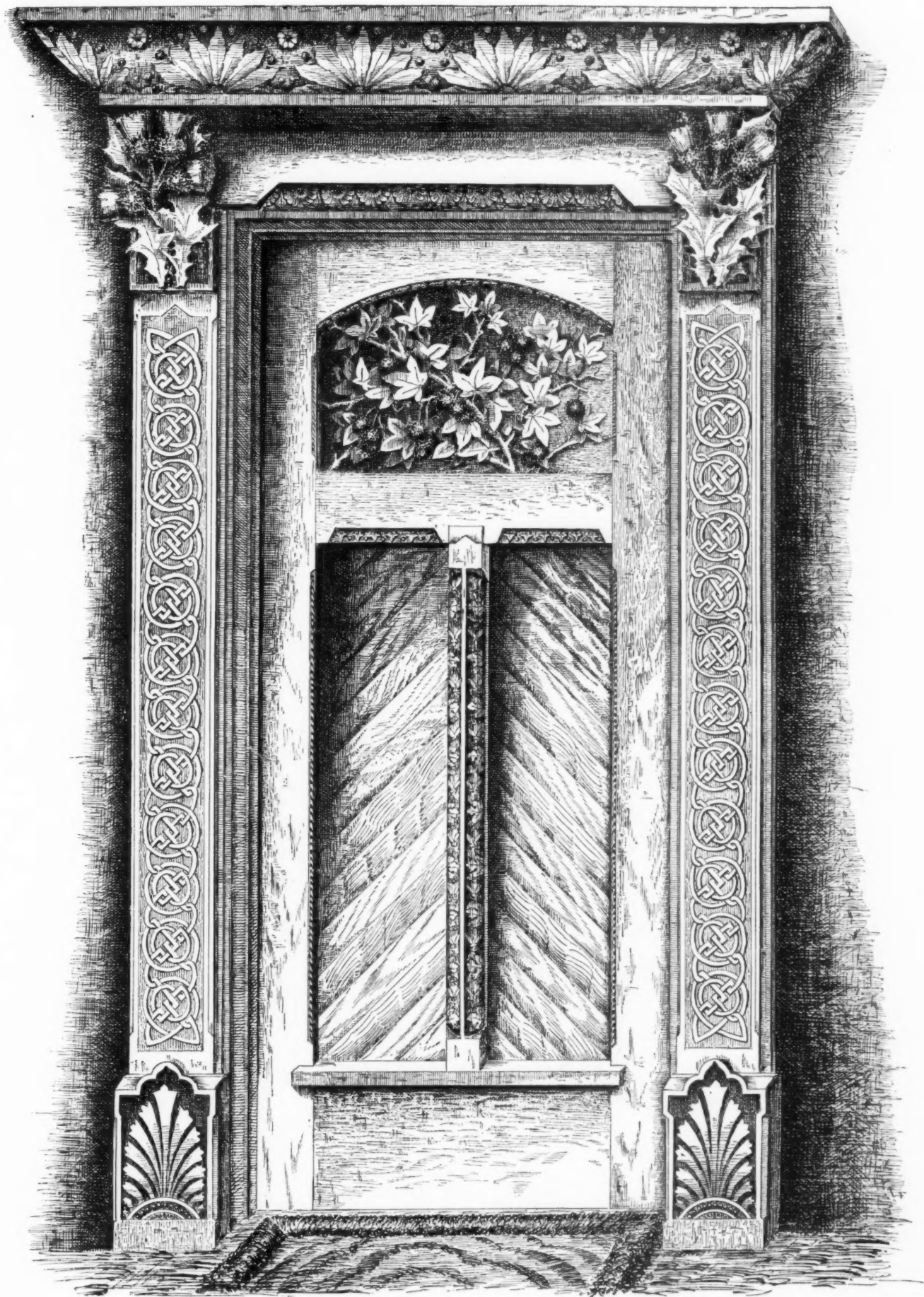
BENN PITMAN.

INTERIOR WOOD-WORK.

THE wainscot may be considered as being of two sorts: that which reaches only to the height of the chair-rail, and which, with us, is commonly called a dado, and that to which the term wainscot is usually restricted and which completely masks the wall to the cornice. In the moist climate of Northern Europe the latter sort has been and still is much used, as much to keep out dampness as from its artistic effect. In this country, the latter consideration only has any weight, and the high cost of a room completely wainscoted in oak or other handsome wood determines many against it. But even with regard to expense, a full wainscot presents some advantages which should be taken into account. The wall back of it, if of stone or brick, lime of Tiel or any other solid material, need not be plastered or otherwise finished. Indeed, in any case, the wainscot can be put up against the studding-posts; but if there is no solid wall, as in partitions, a lath and rough cast backing will conduce to dryness and salubrity. Still, the finishing of the walls in the modern manner can always be omitted, and a considerable saving may thus be effected. By the use of a wainscot, too, one avoids the ever-recurring necessity of papering or painting the walls; and if made of properly seasoned wood, it is very easily taken care of.

On account of its comparatively low first cost, however, the panelled dado is usually preferred in our country to a complete wainscot. It affords protection to the walls where protection is most needed. Its artistic effect is good, and it allows of the varied treatment of the upper part of the walls that is so desirable in our homes. Instead of the sombre and somewhat melancholy aspect of a room all in dark wood, the major part of our wall surfaces may be hung with richly or delicately patterned papers, leathers or other fabrics, and it will be easier to accommodate tapestries and pictures, to all of which the panelled lower wall will add an appearance of solidity and stability.

Its principal use being to preserve the ornamental hangings of the upper wall from destruction by moving of furniture, its height should be determined by that of the movable pieces, such as chairs and sofas, buffets and tables. If it is to be terminated by a straight-lined dado-rail, as is usual, this rail should come well above



SITTING-ROOM DOOR IN MR. PITMAN'S RESIDENCE, CINCINNATI.

THE DOOR AND CASING ARE OF CHERRY; THE LOWER PANELS ARE OF OAK. THE DESIGN IN THE UPPER PANEL IS SWEET GUM; IT HAS TWO INCHES OF RELIEF.

the tallest movable article in the room. We often see this rule disregarded, the dado having been built without any reference to the furniture; and in one a sofa back will be so low that the shoulders of the person seated on it will come uncomfortably in contact with the mouldings of the dado; in another the high back of some old-fashioned chair will dent the wall above it, making it to all intents and purposes useless. Either, then, the wooden dado should be built with reference to the furniture, or the latter should be chosen with reference to the dado. An exception may be made in the case when the walls are to be covered with old tapestries, which may require a low dado; but in that case, the mouldings of the latter should project so strongly as to keep chairs and other furniture at a proper distance.

Considerable attention should be paid to connecting, at least in appearance, the dado-rail with the other main lines of the woodwork, especially at the mantel-piece, the doors and the windows. The eighteenth-century decorators and architects estimated that, other things being equal, the panelling should, for proportion's sake, occupy from one fifth to one fourth of the total height of the wall. They also made it a rule to carry the dado-rail on a level with the mantel-shelf or with the top of the uprights of the mantel, when that was higher than was customary. It also accorded with the height of some of the main lines of the panelling of the doors. It will be well, when possible, to go not only so far with them, but a little farther, and let the dado-rail, instead of being straight, take the curves of the principal articles of furniture which are to be placed against the wall. This gives an air of completeness and of finish to a room which is sure to please.

Let us take an example: In a handsome modern drawing-room, say about 10 feet high, the mantel may be about 3 feet 6 inches. The height of the uprights of the mantel will then be about 2 feet 6 inches, and this will prove high enough for a dado to preserve the wall against all ordinary articles of movable furniture. It comes also within the rule as to proportions, since it is just one fourth of the total height of the room.

At the present day many decorators, and even some architects of good standing, habitually commit the fault, in vestibules and dining-rooms especially, of disregarding all rules of proportion when deciding how much of the walls are to be covered with wainscot. They often carry the latter to such a height as to leave no adequate space for the brighter sorts of wall covering to which we are accustomed. Often this space looks like a frieze, and it is sometimes treated as one, but with a lamentable effect of weakness. In the Middle Ages such very high wains-

cots had a purpose, for all of their furniture was of corresponding height, and then the upper surface of the walls was also of greater height than with us.

As a general rule, it may be laid down that when panelling is used along with any sort of patterned hanging, the wood forms a frame to the latter, and a frame should never occupy more superficial space than its contents.

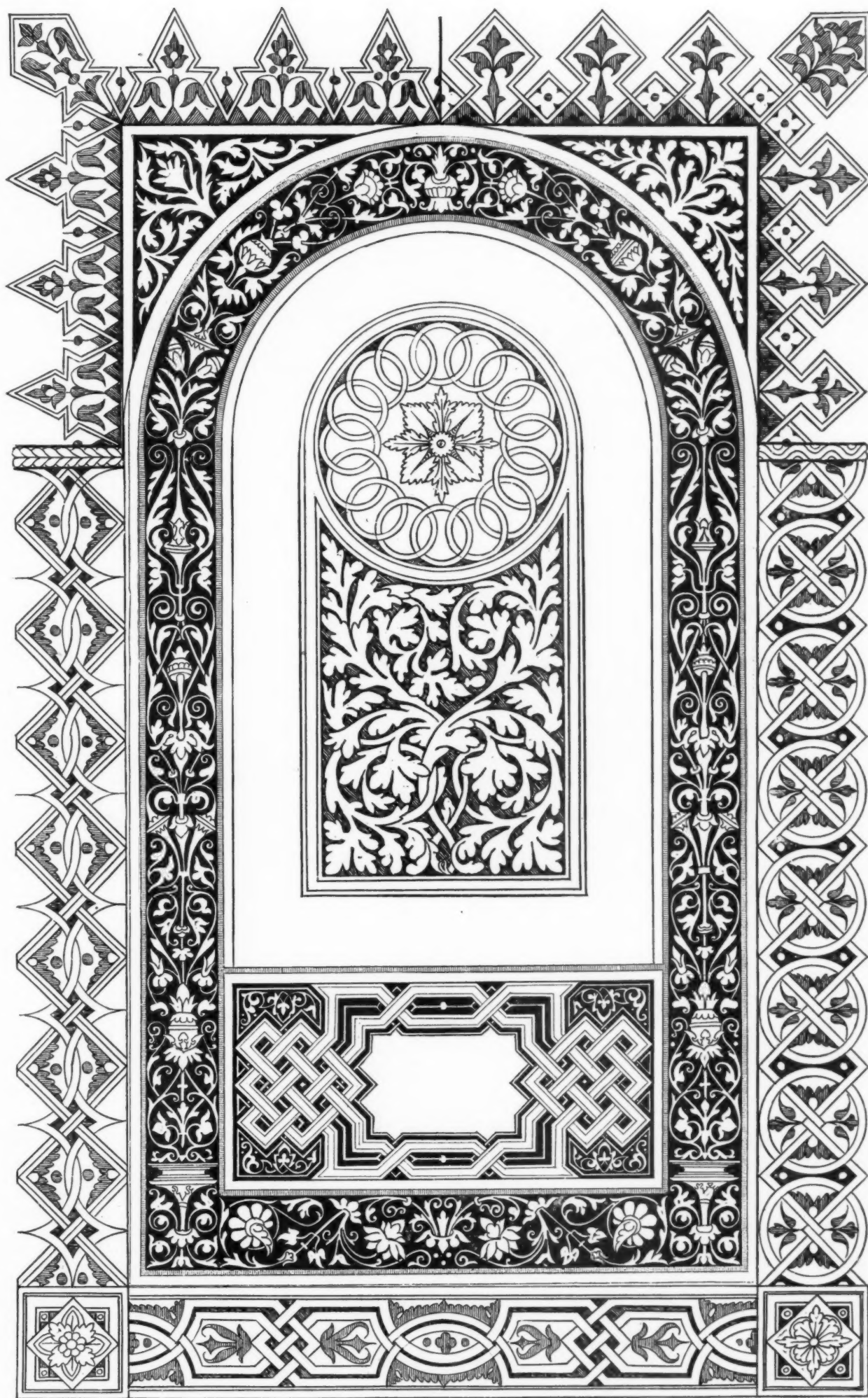
Any simulation of a panelled dado is to be avoided for several reasons. Either the dado is necessary as a protection, or there is no call for it in any room of reasonable proportions. When a room is narrow and the ceiling very high and a wooden dado cannot be afforded, a change to a stronger material and a somewhat darker tone of color on the lower part of the walls may be desirable as one means of correcting this error of the builder. Thus, the upper part of the wall may be covered with ordinary wall-paper and the lower part with paper imitating stamped leather and a few shades deeper in tone.

The two should be separated by a dado-rail, which serves, it should be remembered, much more as a frame to the wall hangings than as a protection against the furniture, which cannot all be of exactly the height of the rail. A stronger material for the lower part of the wall is, therefore, necessary, if any change is to be made. To simply darken the tone of the lower wall surface is to invite attention to the inevitable results of friction.

But a room provided with a more costly wall-hanging than paper, whether it be tapestry, leather or any figured stuff, should have its lower section wainscoted. The wainscot, in that case, pays for itself, in preventing damage; it sets off the beauty of the hanging; and if the rules above given are attended to, it should greatly add to the architectural appearance of the room. In this case also the natural divisions (as we may call them) of the upper wall should be marked by the retention of the framework of a completely wainscotted room. The window and door casings should be carried up to a strong wooden cornice, and the corners of the room and the projecting angles of the chimney-breast should be encased by similar uprights. Each large division of the upper wall will then make a panel which may be treated separately, in painted tapestry, for example; or the same stuff or pattern may be used in all. The practical advantage of this plan is that the hangings, instead of being glued to the wall, may be mounted, as canvases are, so that each section may be taken down and dusted or otherwise cleaned, at will. By multiplying these upper panels, old scraps of stamped leather or damask or tapestry of different subjects may be used, provided care is taken to secure proper uniformity of tone and of general treatment. It would not do, for instance, to put a fragment of tapestry with figures next a fragment of a "verdure;" but pieces of different verdure may be so disposed. Neither would it answer to match delicately wrought Venetian leathers with the bolder Dutch and Spanish work; but pieces of the two latter sorts, though of very different pat-



FRENCH RENAISSANCE CARVED OAK CATHEDRAL CHAIR.



VARIOUS MOTIVES FOR DECORATIVE BORDERS AND OTHER ORNAMENT.

terns, may be used together. The dividing frame of polished wood may be trusted to harmonize them perfectly. Another advantage of this plan, which is not so much used as it might be, is that it makes possible an entire change of decoration, without loss. A person may have two sets of hangings to each room, one of which may be for summer and the other for winter use, or one for ordinary service and the other for great occasions. If the wall beneath be plastered and tinted of some good dark color, the mounted hangings may even be taken down and stored away where they will be safe from fire or other disaster, without, on that account, rendering the room unsuitable for use on an emergency.

We have referred slightly to the improvement which this plan makes in the architectural appearance of a room. It is always very considerable; but when the hangings are light-colored tapestries of the last century or painted tapestry in imitation of them, or when the decoration is in fresco or painting of any kind in perspective; when there are many windows or mirrors, or other real or apparent openings, this system of uprights, based on the dado wainscot and supporting the cornice, becomes absolutely indispensable. It is even well in such case to greatly increase the strength and prominence of these uprights, and if the room is large, to fashion them into pilasters, which, with their flutings, their wrought capitals and bases, will give an air of magnificence not to be so readily obtained in any other way. Of course, for this it is necessary that the lower wooden wall casing should also be stronger, its mouldings bolder than would otherwise be requisite.

R. RIORDAN.

THE human representation of the Saviour upon the cross was not favored till long after the Lamb had been accepted and used as the type of every divine attribute of Jesus. At first, only the sacred bust was introduced, either above or below the cross, on the centre of which was the Agnus Dei. Then the entire figure was shown, draped in the long Byzantine robe, by some called the seamless shirt, but not fixed upon the cross. Afterward, from the twelfth to the fourteenth century, the figure appears clothed with a kind of tunic, and nailed by four nails to the cross, but withal, wearing an aspect of dignified majesty and spiritual repose. Finally, the crucified body was portrayed in its most realistic and thrilling form, nailed by three nails to the cross, crowned with thorns, the head depressed, a human expression of agony in the features, and with blood flowing from the wounds. Whether this positive delineation be as solemn or as dignified as when symbolized according to the manner of the first Christians, is a matter of grave consideration with many churchmen of the present day.

EMBROIDERY IN RELIEF AND APPLIQUÉ.

It was during the Renaissance, when the greatest artists occupied themselves with designs for all sorts of work, that embroidery was carried to its highest pitch of excellence. The cartoon for any important piece was usually made by a painter of note, and many clever designers and miniaturists were constantly employed on the designs for lesser works. Some of these were in the pay of princes and princesses. Thus, Catharine de Medici kept in her service a Venetian artist, Frederick de Vinciolo, who was celebrated as a designer for embroidery. Parri Spinelli designed for his sister, who was an embroiderer, and, not to mention others, it is well known that Raphael designed for embroidery as well as for tapestry.

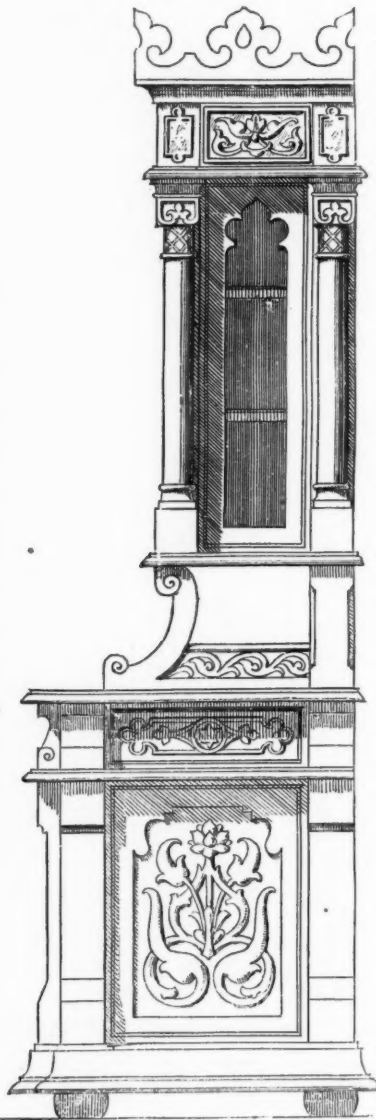
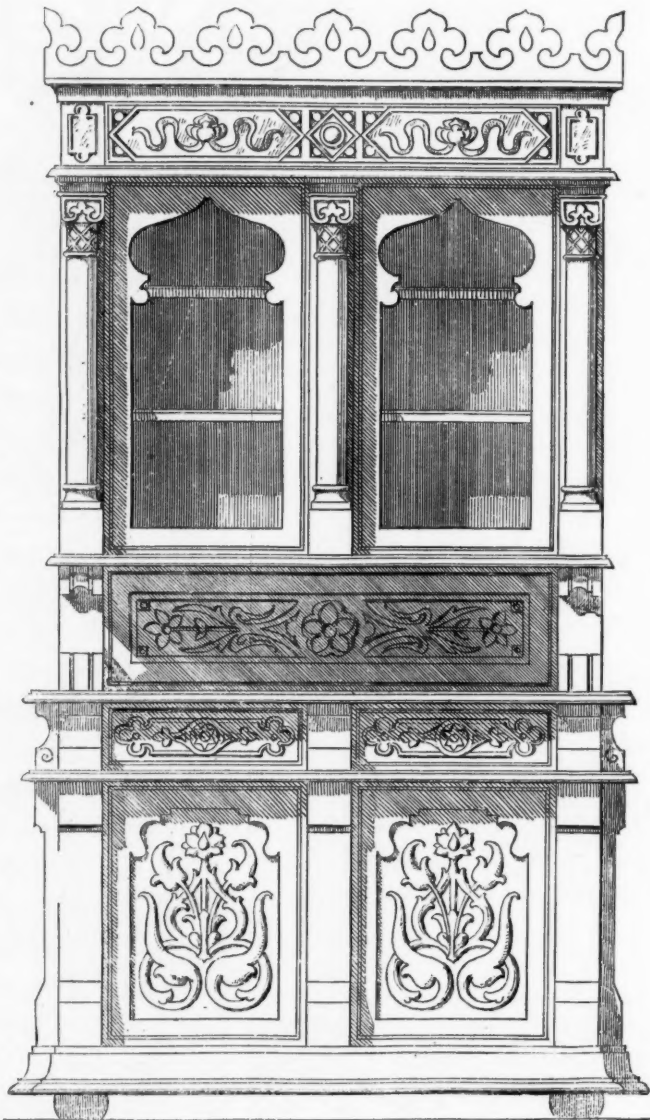
The extensive scale and costly character of the works

Another painter, Mathieu Luazar, made the cartoons from these sketches, and the hangings when completed cost no less than 9265 livres, "an enormous sum for these days," as the author of the "Dictionnaire de l'Ameublement" remarks. These illustrations of Virgil seem, to judge from an account which has come down to us, to have been in the form of medallions, disposed in groups of five, each surrounded by wreaths of ivy in gold thread. In this manner, the great number of separate designs were held together and prevented from being confusing to the eye.

The manner in which the designs were wrought is rather startling to us with the conventional notions of to-day. Each subject was embroidered separately on a small frame or tambour. The figures and backgrounds, being first cut out in cloth of gold and silver, were sewn on to the piece which served as backing for the medal-

lion, the outlines being marked by a small cord. The silver cloth served for the sky, the gold as a groundwork for the figures, which were gone over with needlework in silk of various colors. Sometimes blue silk was used instead of silver cloth for the sky, and green satin for masses of foliage, and green velvet for the ground.

Realism was carried so far in some later pieces that real fleeces were sewn on and stuffed to represent sheep. But stuffed work in figures was very common in large pieces of the same date as Louise de Savoie's bucolics. In all cases, the stuffs, after being cut to shape following the cartoon, were weighted and then glued to the stuff that served for a backing. Very often paper was introduced for additional stiffness. This gave a certain relief, but when more was required, it was obtained by stuffing the space between



SIDEBOARD AND CHINA CLOSET IN ALGERIAN STYLE, FOR AN ORIENTAL ROOM. BY CH. EMONDS.

then demanded, and of which we can hardly form an idea, gave abundant scope to the greatest men in which to display their genius or their talents. Embroideries were often used, like tapestries, for wall hangings and friezes. A chamber fully furnished would contain not only these, but the portières, the window and bed-curtains and the coverlet, as well as the coverings of the seats, would all be embroidered to match. Sometimes the very carpet was of embroidery. The subjects were of all sorts—conventional ornaments, flowers and foliage, landscapes and figures. Illustrations which may be found in French books of the sixteenth century show how pictorial many of these subjects must have been. As early as 1420 we read of a chamber suit belonging to the Duke of Burgundy, which was of red velvet "embroidered with sheep and shepherds and herbage." Louise de Savoie ordered of the painter Barthelemy Guyeti a general plan or design of a suite of ninety-two subjects "de bergerye," taken from Virgil's bucolics.

the appliqué and the backing with pieces of cloth or with cotton or wool.

A certain sort of appliqué, much used in fitting up hastily grand apartments for kings and nobles on their travels, was made with a great number of small pieces of embroidery, stitched on to the hangings of a room, so as to make a sort of diaper pattern. Of this kind of work was the chamber furnished for the wife of Philippe de Valois at his coronation at Rheims. These hangings were decorated with no less than 1321 "papegants," or parrots, each bearing the arms of the king. There were also 661 butterflies, one to each pair of "papegants," and 7000 trefoils of silver sprinkled all about. A great many of the trefoils, however, went to the counterpoint, the canopy and the hangings of the bed, on which there were neither parrots nor butterflies.

AN English provincial journal advertises: "For sale, grand old Chippendale sideboard, made about 1600 A.D."!

Old Books and New.

HOTEL DROUOT BOOK SALES.



HE record by Mr. Eudel of the doings at the Hotel Drouot last year includes much of interest to the bibliophile, for whose benefit we cull the following items:

The first of the year's important sales of fine books was that of the collection which had belonged to M.

Achille Jubinal and his brother-in-law, Philippe de Saint-Albin. A copy of the Motteroz, 1880 edition of "Fortunio," broché, containing double proofs on Japan and on vellum paper, of the etchings by Milus and vignettes by Avril, brought \$69. A manuscript Horace, on vellum, in a sixteenth-century binding, with 21 miniatures and several colored borders, brought only \$50; another, with 29 miniatures and a border of foliage, went for \$63. The "Chansons" of Laborde, with the illustrations by Moreau, Le Bouteux and Le Barbier, an extra illustrated book, brought \$287. Murger's "Vie de Bohème," with Bichard's etchings, printed by Jouast for the Société des Amis des Livres, the prototype of our Grolier Club, went to \$70.

At the Achille Fould sale, which followed, an extra illustrated "Don Quixote," with 36 original designs and about 1700 engravings of all sorts, one bad book made out of several good ones (a pretty fair example of what this tasteless fashion leads to), sold for \$254. A "Tom Jones" in French, with illustrations by Moreau and Tony Johannot, brought \$65. La Fontaine's "Fables," Grandville's illustrations on China paper, mounted on vellum, brought \$58. His "Contes et Nouvelles," with rare impressions of the plates after Fragonard, brought only \$120, less than 50 cents for each plate. Molière's works, Paris, 1734, with the portrait by Coypel and 32 plates and 198 vignettes by Boucher, Bloudet and Oppenard, the plates which were badly copied in the pirated Amsterdam edition, went for \$64. The six volumes were bound in full red morocco by Hardy. The deplorable state of French taste in books at the present day could hardly be shown more clearly than by contrasting this with the price obtained for the next number, Montesquieu's "Temple de Guide," figures of Eisen and Le Barbier, which brought the astonishing price of \$601. Musset's complete works, Charpentier, 1866, Bida's designs, went to \$66. Sixty-six volumes of Voltaire on large paper, half bound in Russia, with illustrations of Moreau and Desenne, brought but \$69.

Thielman Kerver's "Hours," 1552, in an ancient mosaic binding with silver clasps and with some verses in Rousard's handwriting on a blank page, brought, at the Meaume sale, only \$127. A Montaigne, 1575, two volumes in one, green morocco, brought \$45. The Gazette des Beaux-Arts, 1859-1874, 37 vols., went for \$102. Charles Blanc's Rembrandt brought \$45; Dorat's "Baisers," \$117, and his "Fables," \$81. Laborde, 1773, 2 vols., went to \$328. Racine's "Esther," and "Athalie," original editions bound together by Trautz-Bauzonnet, brought \$70. Daphnis and Chloe, 1718, red morocco, went to \$180.

A Thomas Aquinas, parchment, Venice, 1745-60, brought \$40 at the Charles Jourdain sale. A Cambridge Cicero of 1721-1723, three volumes, in blue morocco, arms of Count d'Hoyrn, went to \$320 at the Sedgwick Behrend sale which followed. An Elzevir Virgil, 1676, in old binding of green morocco, went at the same sale to \$117. A Horace, Amsterdam, 1735, red morocco, by Bradel-Derome, brought \$80. Marot's edition of Villon bound up with his "Cantiques de la Paix," by Trautz-Bauzonnet, richly ornamented, went to \$89. The original edition of Voltaire's "Fontenoy," with additional verses in his handwriting, bound in red morocco by Padeloup, brought \$82.50. A Corneille, Paris, 1817, extra illustrated with many portraits of the author and his contemporaries, went to \$304. An Elzevir Molière, 1675, in five volumes, with an extra volume containing the posthumous works, in red morocco, by Marius Michel, brought \$117. Another Molière, Paris, 1773, six volumes, with figures by Moreau, brought \$137.

At the sale of the H. Borde collection Simon Vostre's "Hours," on vellum in old morocco, brought \$149. A Cicero, which had belonged to Grolier and bearing his

device, brought \$205. A Theophrastus, translated by La Bruyère, Paris, 1688, old morocco binding, brought \$230. A "Pastissier Français," in binding (doublé) by Trautz-Bauzonnet, went for \$230. An Ovid, with the figures by Boucher, Eisen and others, brought \$432, and another (Didot, 1806), with figures by Moreau, Le Barbier and Monsiau, proofs before letters on China, mounted on vellum, four volumes, half morocco, brought \$230. A Des-Portes, Paris, 1600, bound by Cuzin in mosaic of blue and red, went to \$160. La Fontaine's "Fables," first edition, bound by Trautz-Bauzonnet, brought also \$160. The same, first complete edition in five volumes, 1678-1694, bound by Thibaron-Joly, brought \$182. The same, 1755, in four volumes, figures by Oudry, \$420. The "Contes et Nouvelles," Amsterdam (?) 1762, two volumes, figures of Eisen and Choffard, old binding in citron morocco, went to \$240. A Molière of 1666, two volumes, bound by Trautz-Bauzonnet, brought \$270; another, Thierry and Barbin, 1647-75, seven volumes, by Thibaron-Joly, went to \$225; another, 1734, six volumes, extra illustrated with several suites of plates and fifty-six original water-colors of costumes, brought \$1220. The original edition of the "Amour Medicin," bound by Thibaron-Joly, went to \$140. A Racine, Hachette, 1865-73, eight volumes, brown morocco, by Chambolle-Duru, extra illustrated, with the sets by Gravelot, Moreau, Prudhon, Gerard, 130 portraits and 19 drawings in bistre by Mr. Geffroy, of the Comédie-Française, brought \$308. A "Télémaque," 1785, two volumes, extra illustrated, with original designs in sepia by La Bruyère, not engraved, brought \$667. Another, with the original designs of Marillier in India ink, brought \$1026. A Rabelais, Amsterdam, 1741, three volumes, calf, figures by Folkema, Tange, Picart and Duboury, went to \$290. The "Letters" of Mme. de Sévigné, with many autographs and 900 portraits, brought \$390.

RECENT FICTION.

PICTURES OF HELLAS, by P. Mariager (Gottsbarger), is well named, as it presents in the form of short stories vivid pictures of every-day life among the ancient Greeks at the most interesting epoch of their history. Most other romances dealing with classic times rely for their historic interest on depicting some phase of the conflict between Paganism and Christianity. Mariager has chosen to give us instead some glimpses of purely Pagan Greece at its best. Several of the stories, notably "The Sycophant" and "The Hetæria," deal with what we may call the ward politics of Athens, which appear to have been, in several ways, very similar to our own. The most dramatic "Lycôn with the Big Hand" is the tale of a runaway slave who is induced to return to bondage by an account of the misery into which his old master had fallen after his departure, and who finally, having been made a free citizen with all legal forms, marries his master's daughter. All the tales in the book, five in number, are worth reading, and may serve a good purpose to those who would have an inkling of what Greek life really was and who cannot wade through Athenæus, Heliodorus and Dion Chrysostomus for the details which are here supplied with much more entertaining accompaniment.

A SLAVE OF CIRCUMSTANCES, by Ernest de Lancey Pierson, published by Belford, Clarke & Co., is one of those novels of American city life which are beginning to abound in answer to a natural and growing demand on the part of novel readers. The scene of the present story is in New York, and its hero is introduced to us while sleeping on a bench in Madison Square, having nowhere else to sleep; but he is quickly brought by circumstances into other quarters. We are given many curious pictures of New York life, including some that do much credit to the author's imagination, such as that of the Impecunious Club. For the manner in which the hero becomes a millionaire, the doings of the Argentine Club and of Captain Shrike, and other sensational matters, which may well serve to pass away an idle hour, we must refer the reader to the book itself.

A DREAM AND A FORGETTING, by Julian Hawthorne (Belford, Clarke & Co.), is one of the few summer stories worth reading. The narrative of Fairfax Boardwine's brief but eventful career as a popular poet, the true love of Mary Gault, and Fairfax's unworthiness of it, are simply and charmingly told in pure, nervous English not unworthy of the author of "The Scarlet Letter" himself. The episode of the performance at a New York theatre of the play made from the successful poem, and its reception by the audience—one cannot fail to place the scene at the Madison Square Theatre—is brilliantly told.

THE ODDS AGAINST HER, by Margaret Russell Macfarlane, is one of the latest issues of Cassell's Sunshine Series of Choice Fiction. It introduces us to a romantic German Count, Lieutenant Egon von Armin, and to his more romantic sister, Hulda. Among these delightfully Old World people come the returned wanderer Franz and his protégé and cousin Prasseda, whom he had found in buckskin leggings and a short shirt on a rock in a lake in the Adirondacks. They make an interesting family group, with no great need of outsiders to cause dramatic complications, which come about of themselves in the most natural manner.—MADAME SILVA, another volume of the Sun-

shine Series, is a short story of a New York woman born and brought up in the South, followed by another, "The Ghost of Dred Power," both being sensational, fantastical, and exciting.

MY AUNT'S MATCH-MAKING, and Other Stories, by popular authors, are issued by the same firm in their Rainbow Series of original novels. Among the "other stories" is a thrilling one of a balloon adventure; "The Great Gold Secret," a tale of pioneer times in San Francisco; "Hard Pressed," a Russian wolf story; "Mutiny on Board," "Ivy," "Only Just Saved," and several others with equally taking titles. Who the popular authors are is not stated; but there is no doubt that their works included in this volume at least will prove to be popular for summer reading.

BOOKS FOR CHILDREN.

THE HAPPY PRINCE, AND OTHER TALES, by Oscar Wilde, (Boston: Roberts Bros.), are sufficient to set that gentleman's reputation straight with the younger generation, at any rate. He has caught much of the charm of Hans Andersen, and, it must be admitted, has a certain felicity of his own, both in his fancies and his turns of expression. Both are simple enough to be understood by children, while serious enough to arrest the attention of grown folks and clever enough to amuse them. The illustrations are by Walter Crane and Jacob Hood.

THE BLACK ARROW, by Robert Louis Stevenson, written years ago for a particular audience, as the writer says in his prefixed letter to his wife, is published in book form, with drawings by Will H. Low, by Charles Scribner's Sons. It is a tale of the War of the Roses and rejoices in a Prologue and five Books, and has abbots and churls and monks and witches among its characters. There is plenty of hard fighting and a little hard swearing, and it will do no harm to boys who love books of adventure, nor to Mr. Stevenson's fame, which has gone beyond the point at which it might be hurt by the republication of a youthful effort.

EDITHA'S BURGLAR, by Mrs. Hodgson Burnett, which must have delighted all who read it years ago in St. Nicholas, has been republished by Jordan, Marsh & Co., Boston, with illustrations by Sandham, and a photographic portrait and autograph letter of the little girl whose real adventure with burglars forms the basis of the touching little story.

TRAVEL AND ADVENTURE.

FROM LANDS OF EXILE also comes to us from Gottsbarger. The sketches of travel in the East, which form the contents of the book, are by a French naval officer, Lieutenant Viand, who has won considerable literary distinction in the game line of work, under the "nom de plume" of Pierre Loti. They have been unusually well translated by Clara Bell, who has managed to preserve much of the sparkle and vivacity of the originals. The accounts of the author's visit to the wonderful underground temples in Tonquin, and of his short stay at the French-Hindoo village of Mahi are especially good.

A WINTER PICNIC, by J. and E. E. Dickinson and S. E. Dowd, is an entertaining story of a four months' outing in Nassau in winter. It is written in a light and jaunty vein, and makes one familiar with all the charming peculiarities of that paradise of invalids and lazy negroes. Coral reefs, sharks, concerts, sea gardens, sponges and sponge fishing are among the many topics discussed, and the unpretentious volume will make many a reader long for the delights of a winter in Nassau. (Henry Holt & Co.)

JACK IN THE BUSH, by Robert Grant (Jordan, Marsh & Co.) takes us off on a salmon-fishing trip to Gaspé in the far northeastern corner of the Province of Quebec. The company are Mr. John Holt, teacher, and his pupils, and a certain Colonel Russel, whose wood-craft is something marvellous. They camp out, shoot rapids, tell stories about caribou, catch several hundred-weight of salmon, and have a jolly time generally, in which the reader of the book, if he is or ever was a boy, will be pretty sure to share. There are illustrations by Kurtz.

VARIOUS PUBLICATIONS.

ROMANCES, LYRICS AND SONNETS from the poetic works of Elizabeth Barrett Browning are issued by Houghton, Mifflin & Co., in a neat cloth-covered volume uniform with a similar collection from the works of Robert Browning. The collection contains many poems which are already general favorites: such as "Bertha in the Lane," "Wine of Cyprus," "The Cry of the Children," "The Deserted Garden," "The Dead Pan," "The Virgin Mary to Child Jesus," and her last sonnet, "The North and the South."

THE BOOK BUYER (Charles Scribner's Sons), with its descriptive notices of new publications, its capital London and Boston literary correspondence, extracts from new books, and its regular excellent wood-engraving of some well-known author, is a remarkably cheap periodical at a dollar a year.

THAT SISTER-IN-LAW OF MINE, by Harry Parkes, author and artist of "The Man Who Would Like to Marry" and "The Girl Who Wouldn't Mind Getting Married," is an album of clever sketches, accompanied by cleverish letterpress, which describes the progress of a very lively English girl from the time she is a schoolgirl of fourteen until she has a decisive interview with Captain Marlow and brings Teddy Stubbs as near to suicide as an unsympathetic waterman will let him get. (F. Warne & Co.)

KATE SANBORN'S RAINBOW CALENDAR (Ticknor & Co.) contains "hope and cheer" in the shape of "893 quotations for blue days, rainy days, and every day." It is in book form, a leaf to be loosened and turned each day, but not torn off.

Etchings and Engravings.

AT KEPPEL'S there is a splendid collection of etchings by Whistler, including several proofs of the greatest rarity. Of the dozen or so of proofs of "The Forge," struck off on thin India paper, the only ones, according to Mr. Wedmore, which give the effect aimed at, he has secured three. There are some very fine proofs of the much sought after early plates "The Kitchen," "The Limehouse," and "Wapping Wharf." One of the last is in an early state, and is very desirable. Of the beautiful set of Venetian subjects, Mr. Keppel has some of the finest proofs obtainable, and he has also got much of Whistler's most recent work. A new print by F. Jacque, after his father's painting "Le Retour," a shepherd and flock at nightfall, is quite a remarkable etching. There are some very good impressions of Seymour Haden's rarest plates, including the first and second states of "Old Chelsea," the first state of "The Dusty Millers," and the first trial of "The Fountain, Cintra."

SCHAUS shows two of Brunet Defaine's latest etchings, "Trafalgar Square" and "St. Mary le Strand." They are small plates, but full of animation. The "Trafalgar Square" has one of the famous lions in the foreground. Braun's splendid autotype after Franz Hals's "Archers of Saint Adrien," in the Haerlem Museum, is likewise shown, appropriately framed in oak. There are splendid proofs of the rare portrait of Shakespeare, by Samuel Cousins, with the engraver's autograph, and of Lucas's celebrated mezzotint after Constable's "Salisbury Cathedral." Of more recent work, Mr. Batley's "Sussex Pastoral," S. C. Farrer's Eton College, and Mr. Appleton's "Marcia," an ideal female head in mezzotint, should be mentioned.

KLACKNER publishes Thomas Moran's large plate "The Gate of Venice," showing the Ducal palace, with the Campanile and the domes of St. Marc's appearing above its roof; the Old Prison and the Bridge of Sighs which connects it to the palace; and, on the left, the church of Santa Maria della Salute. It is the most comprehensive view of the subject ever published, and has occupied Mr. Moran for a long time past. He considers it his best plate. Several new etchings by Mr. Lathrop are shown, and prove that this popular etcher is still reaching after new effects. The flock of sheep and the cloud of dust they raise in his "Moonlight" are remarkably suggestive. His evening view on the "Wanaque River" is also excellent. C. R. Grant's "Forgotten Recipe" should become very popular. A comely young woman is seated on the edge of a kitchen table poring over an old cook-book. Her utensils are at hand, and if she finds the recipe, it is evident that all will be well. Mr. McIlhenny's "Mill-dam" is a very broad and effective piece of work. The weed-grown water in the foreground is particularly good. His "Rustic Romance" of a milkmaid and a cow-boy under a blossoming apple-tree is even more "taking," though, as regards technique, not quite so satisfactory. Percy Moran's "Twickenham Ferry" is one of the brightest things ever done by this clever young artist. The pretty girl who is waiting for the ferry-boat is capitally drawn. Otis Weber's "Moonlight on Breakers" is also an uncommonly good piece of work. The technique is simple and direct, but the effect aimed at is reached without effort. Mr. Milo's etching of Jennie Brownscombe's painting "The Old, Old Story" also deserves praise, as does Mr. Warral's "Baying Hounds" and Mr. Bauer's "Winter."

AT KNOEDLER'S this month two important new works are to be seen, one by the late Paul Rajon, "The Last Ray," after Jules Breton; the other an original etching, by Storm Van sGravesande, of "Amsterdam Pier." The original of Breton's picture is familiar to many New Yorkers. A Breton farmer and his wife are met at their gate by their young child; some older folks, grandfather and grandmother, seated near the house, look on. Rajon's treatment of the theme leaves nothing to be desired. The proofs are signed by both painter and etcher, and bear a *remarque* by Jules Breton. The "Amsterdam Pier" is very different both in subject and in treatment. The interest here is in the crowded shipping, the movement of the water and the atmospheric quality of the sky. The admirers of this etcher's work—and they are numerous—have seldom had a pleasanter treat than this plate offers them. Other new etchings of merit are Nicoll's "Balance on the Right Side" and "Balance on the Wrong Side," studies of Scotch character, and Mr. Delaunay's striking view of "Mount St. Michael." There is also an excellent photogravure of Mr. Leader's "April Days," an old country church with a dark cedar-tree in front and, in the distance, a number of big hay-stacks, some of them well cut into by the hay-knife.

WUNDERLICH shows a new etching by Mr. Gaugengig which will add to that artist's already considerable reputation. It is called "The Refugee," and shows a man, evidently in terror of his life, knocking hurriedly at a closed door. The man's dress and the carvings on the doorposts would place the scene in France, in the last century. Wunderlich also has a new plate by Robert Minor, "Fishing Reel on the Nantic River," with a strong effect of dark river banks against a light sky; a curious landscape, "Cape Ann Willows," by Charles Platt, and "An Evening on the Maas" by the same; an "Evening in Brittany," with old houses, church and river, by Stephen Parrish; and "The Hour of Rest," a large plate full of good foliage drawing, by Kruseman Van Elten. Among the foreign etchings at Wunderlich's we noticed a remarkable lot of dry-points and etchings by Mr. Van sGravesande, including many views about Dordrecht—"Riedyk's Haven," "Vorstraat's Haven," "Biesbach," with boats in quiet water; "The Maas off Dordrecht,"

and "On the Beach," a curious plate showing that Dutch fishing people have a tendency to group themselves according to age and size as well as sex. Several new plates by Mr. Haag are also shown, "St. Gille's Cathedral, Arles" and "Schloss Swingenburg, on the Neckar," being among the finest. Very good also are the "Dominican Church, Arles," and the small but picturesque "View on the Regent's Canal." Of English work, Hubert Herkomer's "Portrait of Miss Grant" is the most striking. Mr. Wetherbee's "Waning of the Year," a young girl standing by a smouldering fire in a fallow field under a lowering November sky, deserves to be popular for its exquisite feeling. C. O. Murray's "Partridge Shooting" and Mr. Robertson's "Duck Shooting" form pendants, and are good pictures for the dining-room. The latter artist has an excellent rendering of Turner's "Old Temeraire" and of the "Ulysses and Polyphemus."

THE NEW Society of American Etchers, recently organized, having selected Mr. J. D. Waring as their publisher, that gentleman issues this month several plates bearing the stamp of the society. Among them are Frederick Dielman's "Bootblacks Gambling," a characteristic bit of street life; Mr. Sartain's "The Young Musician," evidently a portrait, in mezzotint; Henry Farrer's "Moonrise" in wintry woods, with his customary pool in the foreground, and C. Y. Turner's "John Alden's Letter," illustrating a passage in Longfellow's poem "The Courtship of Miles Standish." More important, at least as to size, are Mrs. M. N. Moran's "St. John's River, Florida," with its palmettos and long stretch of sandy beach; Hamilton Hamilton's "Fisherman's Courtship," with its pleasant group of a boy and girl leaning against an old capstan on a beach littered with fish baskets. Thomas Moran's "Holy Cross Mountain," from his well-known painting of the subject; and T. W. Wood's "First Smoke," showing a youngster ensconced in a dark nook of his father's barn and trying the old gentleman's corn-cob pipe for the first time, the *remarque* on the margin showing with what result.

FISHEL, ADLER AND SCHWARTZ show, among other new publications, James S. King's elaborate etching of William Hart's quite well known painting, "The Golden Hour;" Mr. Sartain's rendering of Jennie Brownscombe's "Thy Welcome," likely to be immensely popular; Joseph Lauber's original etching, full of color, "A Merry-Making in New Amsterdam," showing our old Dutch burghers in all their glory. F. C. Jones's original etching, "Among the Lilies," and Mr. Burns's "Yes or No" are captivating as to subject and excellent as to technique. Two landscape etchings by Robert Minor are "A Kentish Farm" and "The Mill." A Venetian subject, "Chioggia," painted by H. W. Ranger and etched by Otto Bacher, commands attention from the beauty of the latter's technique. We must also mention with approval "The End of the Song," by G. R. Barse, Jr., and "Consulting the Oracle," by C. T. Harris, after Charles Mante.

KRAUSHAAR shows a fine artist's proof of Peter Moran's new etching, "The Harvest Home." The scene is American. The last wagon-load is just about leaving the field, and reapers and gleaners are preparing to follow it. The same artist has etched "A New England Drive" of sheep coming down a rocky hillside road. F. F. De Crano has an etching of "Twickenham Ferry," very different from Percy Moran's composition bearing the same title. In this the landscape is of most importance. It is twilight, and the view is taken from across the river. Another twilight river view is Stephen Parrish's "Scroon River," L. D. Eldred's "San Giorgio" and "Sunset at Fairhaven," and Carlton Chapman's "Lighthouse," with a long strip of rocky New England coast, are also to be seen at Kraushaar's.

Treatment of Designs.

THE COLORED PLATE.

THE number of colors to be used in painting Edward Moran's vigorous "Stormy Weather on the Coast of Maine" is comparatively small. The artist himself furnishes our readers with the following simple directions for reproducing his picture: White, yellow ochre, light red, permanent blue, ivory black, raw umber and dark zinnobar green are all the colors that are necessary. For the sky tints use white, yellow ochre, light red and permanent blue. For the rocks in the middle distance add black to those colors. In painting the water, from the middle distance to the foreground, add raw umber and dark zinnobar green. The latter color is to be added in the green lights of the foreground waves only.

The student should first make a careful outline drawing with charcoal or lead-pencil. He should then commence by using white, with a little yellow ochre to warm it, for the high lights. Without cleaning the brush, let him take up a little light red and permanent blue for the gray clouds, taking up more and more red and blue as he reaches the darker shadows. With the simple compound of red, yellow, white and blue, every gradation of the aerial grays can be obtained.

But a single good-sized bristle brush need be used for the whole study. The color already in the brush will help to make the more broken tints of land and water, by simply adding to it black, brown and green, as above directed. The student should commence at once with full color, making no preparation but his outline drawing, and *not* going over his work either while wet or afterward. There should be no blending or glazing or scumbling. A full brush should be used throughout; and the color should be laid on thickly and not afterward disturbed. If a satisfactory result is not gained the first time, another attempt should be made, and another, and another; just as in practising a new piece on the piano. Practice makes perfect.

NIGHT-HAWK AND NIGHTINGALES.

DIRECTIONS FOR PAINTING THE DESIGN ON CANVAS, GLASS AND IN TAPESTRY DYES: This design will be very effective treated with a light background (as represented in the print), allowing the birds to stand out clearly defined against the sky. The larch-trees at the left will form an agreeable semitone; while at the upper part the full moon and shaded clouds which surround it will soften and complete a charming composition.

The principal light is, of course, the large round harvest moon of bright yellow-gold color. Surrounding this are seen clouds of very luminous yellow gray, being naturally lighter where they approach the moon, and growing darker toward the lower edges of the cloud. This effect can only be suggested in the print, of course; but the intelligent amateur will see how to arrange this for himself. The cloud terminates with the lines shown in the design; below this the sky is a rather light, cool, steely blue gray, against which the splendid night-hawk appears with strong effect, hurling himself through the air. The sky at the top is a rather steel blue, against which the moon shows in relief.

The nightingales stand out quite boldly against this brilliant background, and are brown, shaded with black, which is all the color that can be distinguished in such a light.

The larch trees also appear simply a greenish gray of exactly the *value* (or tone) given in the print. Be careful not to make these little sprays too dark, as when seen at night they would naturally be very delicate in effect against a sky of this kind.

TO PAINT THE DESIGN IN OILS: Begin by drawing in carefully (as regards the placing and proportions) the birds and branches; it is also well to indicate the outline of the moon and clouds. Paint the general tone of the sky first, leaving the delicate spines of the larch to be put in afterward.

To paint the clouds, use silver white, yellow ochre, a very little raw umber and ivory black, a little cobalt or permanent blue and light red. In the deeper tones, add burnt Sienna with a little more ivory black.

For the moon use silver white, yellow ochre and cadmium, qualified by mixing with them a very little ivory black. The moon should be painted in one flat, even tone, without any shading whatever. The nightingales are in strong relief against this brilliant background, making a good effect. In painting them use Vandyck brown, yellow ochre, a little permanent blue, and add a touch of light red for the local tone. In the shadows, use burnt Sienna and ivory black alone.

Paint the spines with terra verte, shaded with ivory black and burnt Sienna, especially in the sharp, deep touches seen where the spines (or narrow spikes, which represent leaves) are gathered together, forming a dark mass in the middle. The stems are dark brown qualified with grays; for these use bone brown, a little white, yellow ochre, and permanent blue, adding burnt Sienna and ivory black in the darker touches.

The lower part of the panel should be decidedly lighter in effect, being a sort of pale, steely blue gray, representing the sky seen by a brilliant moon and starlight effect. The colors used for this are silver white, permanent blue, a little ivory black and a touch of light cadmium, with the addition also of some madder lake or rose madder.

The night-hawk appears in this light, brown, with soft gray high lights. The deeper shadows are very dark brownish gray, almost black, so as to outline him sharply against the sky. The beak is yellow very much qualified with gray. The whole effect of the bird seen in this way should appear almost as monochrome. Use bone brown lightened by white when necessary, with yellow ochre and madder lake. In the deeper touches of shadow use ivory black and burnt Sienna.

If this painting is done on canvas, turpentine is used with the colors for the first painting, and after this a little poppy oil will be found an excellent medium. Use flat bristle brushes for general work, and for small details in finishing, use flat-pointed sables, Nos. 5 to 9.

TO PAINT THE DESIGN ON GLASS: The design is suitable for either a window or a fire-screen, or it may be divided into two parts, and will then be found very suitable for two small lamp or hand-screens, one including the night-hawk and the other the nightingales. The glass screen may be a panel of ordinary clear glass if desired, in which case no background whatever is necessary. The birds are painted in oil colors, with the colors already given for canvas. An important point to be minded in painting on glass is that turpentine must be mixed with the oil colors on the palette, so as to render them, to a certain degree, firm before using. In case too much turpentine is taken up by paint, it is well to have at hand a piece of clean white blotting-paper, with which to absorb any unnecessary moisture.

Painted on ground glass, a slight background will give an agreeable effect to the design. The same treatment in color as is given above for painting on clear glass is used, mixing turpentine with the colors. Let the background be a slight cloud of soft, warm gray, made with silver white, yellow ochre, a little light red, permanent blue and the least touch of ivory black.

TO PAINT THE DESIGN IN TAPESTRY EFFECT: A simple way to imitate the old tapestry effects is by using ordinary oil colors diluted with turpentine. This is done on ordinary burlaps or coarse linen packing cloth. But it is not to be confounded with the genuine tapestry painting for which specially prepared dyes are used—a process which has been fully described in these columns. The color scheme is the same as already given.

GOOD DRAUGHTSMEN WANTED.

IN reply to T. K., we would say that we are glad to buy good pen drawings of artistic interiors and of original furniture designs. Draughtsmen in this line are invited to submit specimens of their work to the editor of The Art Amateur.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent from time to time to regular subscribers.

MODEST FURNISHING FOR TWO ROOMS.

SIR: I am about to furnish two small rooms in a modest way, and will be thankful for any hints you can give me. The rooms are separated by folding doors. The parlor is about 15 x 11 and the dining-room about the same. The parlor has a broad window in front and one on the side, a dark marble grate without a cabinet; the dining-room has one window and a glass door leading on to the porch. The woodwork I think is to be oiled pine. Would it be better painted? if so, what colors? The wall and ceiling will be white for the present, unless you think that they would look better painted. I have two chairs, a dark red Turkish rocker and one in old gold and blue silk tapestry. What color and what kind of curtains, draperies and carpets shall I get, and what shall I do with the mantel? And what in furniture?

"AN OLD SUBSCRIBER," Bay City, Mich.

Nothing can be done with a room that retains staring white walls and ceilings. Paint the walls of the parlor a warm maize color and the ceiling and cornice the same. The woodwork should be shellacked, not oiled. Get a good Brussels carpet in which old gold predominates; a narrow border may be used. Use cream-colored scrim curtains with narrow lace edging for the window. Let the inside curtains be rich old-gold-colored velours; they should be looped back. The furniture may be unstained cherry. For the dining-room have the walls painted a light yellowish terra cotta and the ceiling and the cornice a lighter tint of the same. Get a Brussels carpet in which dark red predominates. The curtains may be wine-colored velours; they should hang straight. The furniture may be of ash or of oak. Drape the mantels in both rooms, with a deep valance in the dining-room and the same with curtains below in the parlor.

SUGGESTIONS FOR WINDOW CURTAINS.

SIR: What kind of curtains would you suggest for a small front room furnished mostly in olive and old gold? Are Brussels net and Tambour taking the lead, or are colored curtains still used? I suppose China silk would not do for long curtains? If you think colored curtains will be prettiest, please suggest the color.

READER.

Place cream-colored "cheese cloth" curtains, trimmed with narrow lace edging, next to the glass, to hang straight. Colored hangings in addition to these should also be used, on the room side. China silk is too thin and flimsy. Dark wine-colored single-faced velours would be best. They should be trimmed with narrow tufted fringe, and those curtains should be looped.

HINTS FOR A HANGING CABINET.

SIR: I have a space 28 inches wide between windows in my back parlor, and have thought of a hanging cabinet (for mineral specimens and shells) the width of the space; but I do not know what length to make it to have it in right proportion to the width. The room is 21 x 14 feet. The carpet is Moquette in shades of terra cotta with slight dashes of yellow. There are four windows, which are hung with French silk curtains, striped terra cotta, blue and yellow. The wall-paper is terra cotta and gold. How would the design for wood-carved picture frame on page 94 of *The Art Amateur* for March, 1888, do for the frame or front of the cabinet? I do not do wood-carving, but I paint in oil-colors, and have thought I might have the cabinet made and decorate it in oil-colors with some suitable design such as you may suggest. Shall I have glass doors, and would it be best to have two or one of the entire width?

SUBSCRIBER, Missouri Valley, Ia.

The cabinet should be made of "antique" mahogany or of cherry stained and finished to imitate this wood. Painting of any ornamental kind on or inside the cabinet would detract from the interest of the specimens. The space is too narrow for double doors. The cabinet may be 4 feet 6 inches high. For lining the sides and the back, a dull plum-colored china silk will be found best. There should be a glass door with polished brass fittings.

THE PHOTO-ENGRAVING PROCESSES.

SIR: I have been a subscriber for eight years to *The Art Amateur*, and if a series of articles should appear by which I should be able to do some photo-engraving or zinc etching myself, I should consider that that alone would repay me many times the cost of the whole eight years' subscription outside of the other innumerable advantages which I have derived from the perusal of your Magazine. Articles such as those named would without doubt be wonderfully popular with the authors of the inquiries of which almost every issue of your Magazine contains one or more, i.e., the amateur designers and illustrators, who could with such aid make their own plates, and thus obtain many orders. I should like to form the acquaintance of some of them. I sincerely hope that at an early date you will succeed in getting the papers started. I, for one, could make quite a good thing out of them in designing and engraving. The Scientific American publishes a Supplement at ten cents (I don't know the number), on photo-engraving, and Fuch & Lang, Art Dealers, Brooklyn, E. D., publish, at fifty cents, I think, a book on photo-engraving and zinc etching, by Leslie. I do not think these will answer the purposes of your

readers. The descriptions are not simple enough as to details, such as the proportions of chemicals to be used.

WENDELL MOSELEY, Elgin, Ill.

As we continue to receive offers to furnish the series of practical articles asked for on the zinc-etching and photo-engraving processes, we desire to say that we have already secured what we want in this way. The Rev. W. H. Burbank, of Brunswick, Me., an experienced worker in the processes, as well as a practised writer, will contribute in the next number of *The Art Amateur* an article on zinc etching, to be followed by others on photo-engraving. Mr. Burbank will also give to our readers the benefit of his practical experience as an amateur photographer, in a series of simple articles running through the coming year. In answer to "Reader," San Francisco, and others, we would say that this department of amateur photography, so far from being "discontinued," will be made stronger than ever.

ART INSTRUCTION.

SIR: I have been a subscriber to your excellent magazine for several years and have derived much good from it. I would like your advice in respect to a course in practical designing. What is the best school? I have catalogues from several, among which are the Women's Institute of Technical Design and the School of Industrial Art for Women. Can you tell me the difference in the schools? Do you know of any better school? I should like all the information and advice that you can give, and I believe it will be of use to many others in the West who would like such a course. I would not go totally unprepared. I have had a year's course in drawing from the cast and life, and some work in painting in the San Francisco School of Design.

AN ART STUDENT.

The School of Industrial Art and Technical Design for Women (124 Fifth Avenue, New York), of which Mrs. Cory is principal, is the name of one establishment. The training is excellent there, we have always heard. There was a rival school of similar name, but we supposed that it had been discontinued.

SIR: I wish to make art a profession, but do not know the best place to obtain my instruction. I have applied to several schools near home—colleges and academies—in which art is made a secondary matter; but these seem unsatisfactory to me. I have heard of both "Cooper Institute" and "The Boston Art School," in which, it seems, art in all forms is made the foremost object; but I can obtain the address of neither. Will you send me them, and the addresses of any other schools in which one can be fitted for a good position as teacher or designer? I have taken but few lessons in painting, but still enough to know that I love the work dearly. My bent is chiefly for landscapes and flower painting. I shall hardly have money to study for more than two years, so I would like to study under some artist whose name and influence will assist me to obtain a good situation. If you will kindly give me advice or the address of any school or artist, I shall be much obliged.

H., Brookfield, Mo.

We advise you to give little thought at present to the problem of how to obtain a position to teach art. Your whole time for years should be spent in learning. If you address "The Principal of Cooper Institute, New York," your communication will doubtless receive proper attention. "The Boston Art School" is not known to us. The School of Fine Arts, a department of the New England Conservatory, in Franklin Square, Boston, would be a very suitable place for you to study. You should write to Mr. Tourjee, the director, for circular. Nearer your home in Missouri are two art schools which are said to be excellent—De Pauw Art School, Greencastle, Ind. (Professor H. A. Mills, director), and Columbus Art School (Professor Goodnough, director), Columbus, O. Write for prospectus of each.

ART NEEDLEWORK QUERIES.

J. L. D., Spokane Falls, W. T., writes: "I have a piece of cardinal felt 2 yards long and 22 inches wide. How shall I decorate and drape it for a lambrequin for a mantel 2 feet long?"—Your felt is long enough to festoon handsomely, but it needs a heavy fringe not only for effect but to keep the folds in place. The fringe should be of the same color, but may have gold mingled with it. If you are skilful in embroidery, that might be added as a border; it could be of some conventional design in rope silks of lighter or darker shades of red.

J. L. D.—An admirable and serviceable portfolio may be made of a folded sheet of calf's skin tied with leather strings through perforations. If you can work in leather, a line border tooled and gilded will make a suitable finish. Other ornament may be added. The word "Portfolio" in ornamental letters would serve as a decoration.

N. J. W., New Haven.—Homespun linen sheets could be used for portières, but they should be dyed. The color might be red, blue, olive, or écru, if no deeper hue is practicable. For methods of treatment in embroidery we refer you to the "Talks with Mrs. Wheeler" in the June number of *The Art Amateur*.

H. P. T.—(1) Tea doilies are generally about six inches square. They may be of fine white damask fringed, and with a border of drawn work. In the centre embroider with outline stitch some of the pretty little figure designs by Edith Scannell given during the past year in *The Art Amateur* supplements. (2) A tea cosy is a large, dome-shaped or semicircular case made to cover an ordinary teapot, so as to keep it warm. The base rests on the table, while a little loop of cord at the top serves as a handle. The cosy is generally made of cashmere or flannel, and embroidered with some pretty design; the wadding consists of a layer of cotton batting and is placed between the outside and lining, and should be loosely quilted. Navy blue or deep crimson are favorite colors for these articles.

SUNDRY QUERIES ANSWERED.

W. M. C., Schenectady, N. Y.—A new series of practical articles on etchings is ready for publication, and will appear as soon as the pressure on our columns will permit.

S. M. L., Goderich, Ont., asks for "addresses of one or two reliable dealers in photographs from whom to obtain portraits of celebrities, etc." Let him write to the Soule Photograph Co., 338 Washington Street, Boston.

H. B. S. asks: "Where can I get a study in oils, about 22 x 15, of a hunter, setters and birds, ducks or geese?" Write to M. T. Wynne, 65 East Thirteenth Street, New York.

H. A., Meridian, Miss.—For etching materials send to John Sellers & Sons, 17 Dey Street, New York. A good manual on Etching is that by Robertson, published in the Winsor & Newton series by handbooks, and sold by F. W. Devoe & Co.

H., Hancock, Md.—Undoubtedly, it is a mistake to "clean up" ancient coins. The numismatic expert of the British Museum, in a lecture delivered some years ago, told how he "had to draw upon the national purse for thousands of pounds to replace the Roman coins which had been touched up and restored, and consequently had lost their historical value."

MRS. S., Lake City, Minn., asks: "What tools is it necessary to have in order to commence wood-carving? Where can I get them? What is the probable cost? Shall I order by number? Is there a manual of wood-carving that you can recommend?" See answer to "Reader," in the September number of *The Art Amateur*. A useful "Hand-Book on Wood-Carving for Self-Instruction" has been written by Carrie Henderson, an experienced teacher. The price is \$1, on receipt of which we will forward you a copy.

A. J., Cleveland, O.—If practicable, or unless there is a special reason to the contrary, artists work with the light on the left, to prevent the "cast shadow" from the brush falling inward; it follows, therefore, that pictures are nearly always seen to the greatest advantage with the light on the left of the spectator. "Cast shadows" are always to be distinguished from other shadows incidental to an object. In this instance the side of the brush itself turned from the light would, of course, have its shadow, and another shadow would be "cast," or projected on to the first object with which it came in contact. Cast shadows are always darkest, because least susceptible of modification by reflections.

MRS. J. I. W., Glens Falls, asks: "Can you recommend a work on pastel painting?" Henry Leidel, 339 Fourth Avenue, New York, publishes "The Art of Pastel Painting as Taught by Raphael Mengs," and F. Weber & Co., 1125 Chestnut Street, Philadelphia, publish a translation of Goupil's treatise.

C. M. S., Newton, Ia., writes: "I want to know what colors to use in painting a red rose; it is one of the brightest and purest red roses I ever saw. Rose madder and other reds I have tried are too dull." Use for the local tone madder lake, vermillion, white and a little raw umber. In the shadows add burnt Sienna and a little ivory black. The high lights should be very brilliant, and are painted with vermillion, rose madder, white, and the least touch of ivory black, to prevent crudeness. Make the half-tints soft and gray in color, as this will give more light and depth to the surrounding tones. The green leaves which grow with such a rose should be carefully studied from nature.

H. P. T., Green's Farms, Ct.—(1) An appropriate frame for the design of pansies published in *The Art Amateur* last December would be a bronze moulding of from two and one half to three inches in width. No glass would be required for an oil painting; but a sheet of clear glass will protect the lithograph from dust and other injuries, and is therefore advisable. (2) The head, "Little Rosebud," would be appropriately framed in a moulding of dull gold, about three inches in width. It will also be effective to have the moulding somewhat higher where it joins the picture, growing gradually flatter, of course, at the outside edge.

"ARGO," Norwich, Ct., asks: (1) What number of *L'Art* contains Murray's etching of Alma-Tadema's "Sappho"? (2) What is the address of *L'Art* and what is the price of one number? (3) What is the process by which the pictures signed "Kurtz" are reproduced? (1) The etching, "Sappho," was published about four years ago. (2) *L'Art* is published in the Avenue de l'Opera, Paris. The agents here are Macmillan & Co., 112 Fourth Ave., New York. We doubt that they sell single numbers. Write to them. (3) The Kurtz process is similar to the German Meisenbach process, in which a wire screen is used as a background for such objects as are to be photographed directly onto the gelatine plate without the aid of a drawing in lines, which the ordinary photo-engraving processes require.

S. K., Philadelphia, writes: "How can I use asphaltum safely? I mix it cleanly with my other colors, without using any vehicle, but it does not dry."—B., Chicago, asks: "What is the difference between asphaltum and bitumen? Which is safe to use?"—"Subscriber," Schenectady, N. Y., asks the same question as S. K., and further asks: "How can one find out if the asphaltum sold by the dealers in artists' materials is pure?" Our advice to all these inquirers is to have nothing to do with this most dangerous pigment. Asphaltum is least likely to crack when mixed with an unctuous vehicle; even then it is not safe. The solution of asphaltum in turpentine is what is commonly called "asphaltum," and the mixture with drying oils "bitumen." Standage gives the following tests for purity of the pigments: "If pure it should present a glossy fracture, smooth and nearly black and brilliant. This fracture also has the appearance of undulations, arising, in fact, from the movement it experienced, while yet liquid, on the surface of the sea, and in its concrete state it retains this form." But be the pigment pure or not we repeat the advice—have nothing to do with it.

BUREAU OF HOME DECORATION.

ARRANGEMENTS have been perfected for furnishing readers of The Art Amateur with the best practical assistance in house decoration, upon the following terms, payable in advance:

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For bachelors' apartments, or a small "flat," of say seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor coverings and window draperies, for \$25.

For the highly ornate or elaborate decoration and furnishing of single rooms, such as drawing or dining-rooms in city residences, or where a special or distinctive treatment is desired, designs, specifications and estimates will be furnished, with competent superintendence, if required, the charges in each case to be proportionate to the service rendered.

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In such cases we will, as far as possible, send patterns and samples, with price attached, and when the quantity of a material required is determined upon, a post-office order or draft to pay for

the same must invariably be sent with the order to buy. This purchasing department is conducted for the convenience of our readers, and it must distinctly be understood that we can incur no pecuniary risk in the matter.

BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

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Price for criticism of single drawings.....	\$3.00
For each additional one in the same lot.....	1.00
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N.B.—No more than six paintings are to be sent at one time.	

All risks must be assumed and all transportation charges must be paid by the senders.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of The Art Amateur. In writing, a stamp should be enclosed.

At the rooms of the First Japanese Manufacturing and Trading Co., Mr. Tozo Takayanagi shows a remarkable collection of old Japanese and Chinese porcelains and curios just received from Mr. Shugio, who is now in Japan. Mr. Shugio has obtained some very rare objects from Japanese private collections, including that of the Prince of Satsuma, from whom he has got one of the earliest pieces of glazed pottery manufactured in Japan by Korean potters. It is a small bowl, with very heavy black glaze marbled with white. Another interesting piece is an old Indian shield or targe beautifully damascened with gold and silver, and having its original cloth lining and hand-guard. Of the bronzes, a small tea-jar, imitating porcelain, with an iron-rust running glaze, is one of the most curious. There are hammered sword-guards by Yasuchika of the greatest excellence; old Hirado and Bizen jars; old silks and embroideries, and a beautiful collection of inros. Of these last, several are worthy of particular notice. One in black lacquer has a dove in silver on one side on a branch of the Kiri tree. The long leaves in red lacquer curl over on the other side of the inro. Another is inlaid with grasses and liliaceous plants in gold and pearl. Another inro is in yellow jadeite, with a carving in low relief of the goddess Kwanin, and for netsuke a skeleton crouching over a death's head, carved in dark wood. An old carved wood inro is inlaid with pine needles in gold and has a withered lotus fruit, with the seeds missing for netsuke. Still another, of dark wood, is elaborately carved with figures of saints, and has for netsuke a group of saints and pupils in a lighter wood. It is impossible to mention all the objects in the collection, but each is worthy of close examination.

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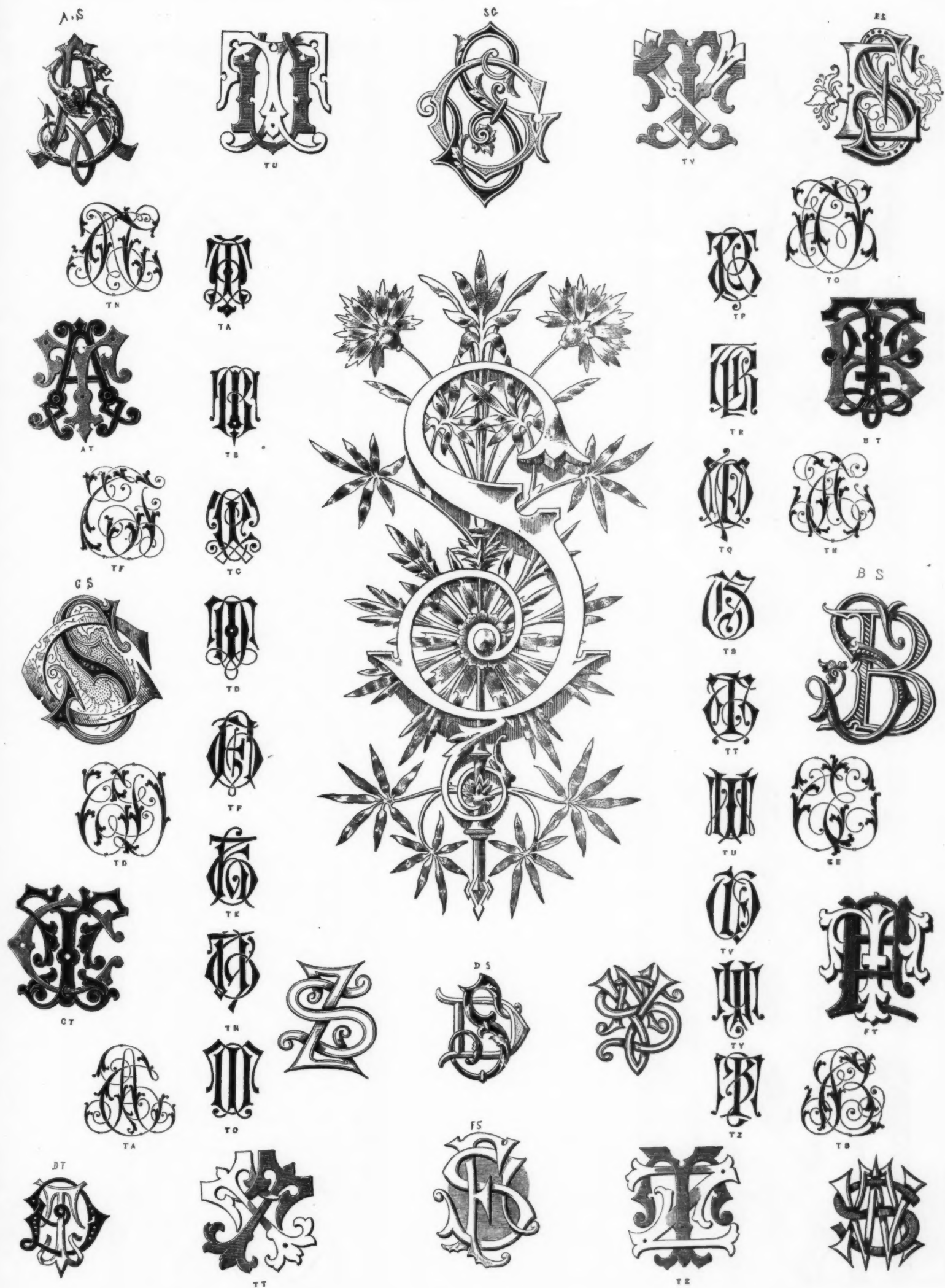


PLATE 700.—MONOGRAMS.
FORTY-SEVENTH PAGE OF THE SERIES.



Supplement to The Art Amateur.

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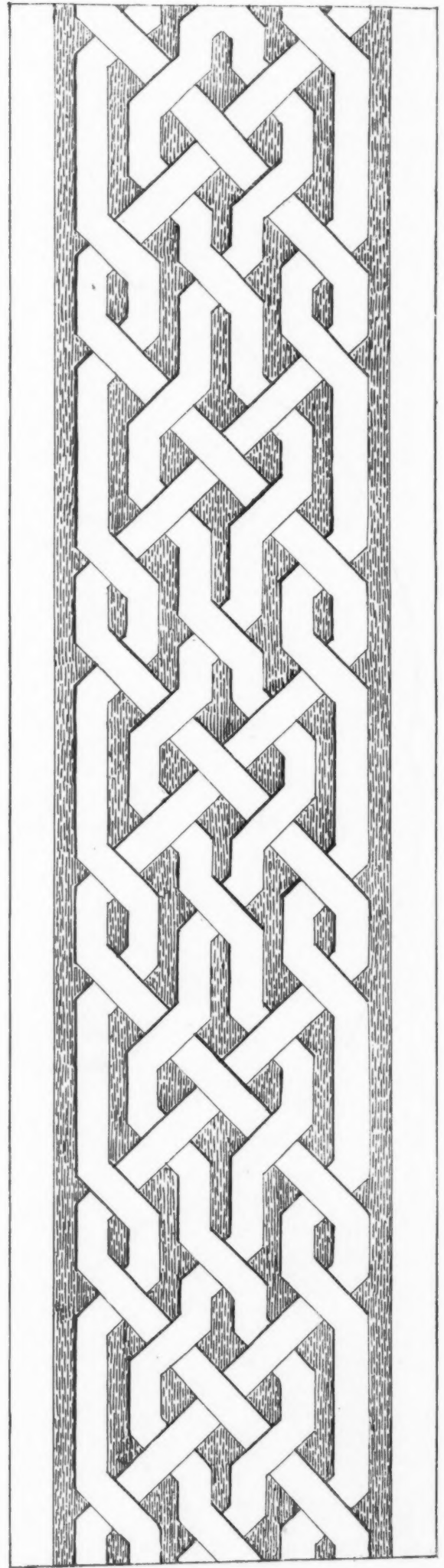
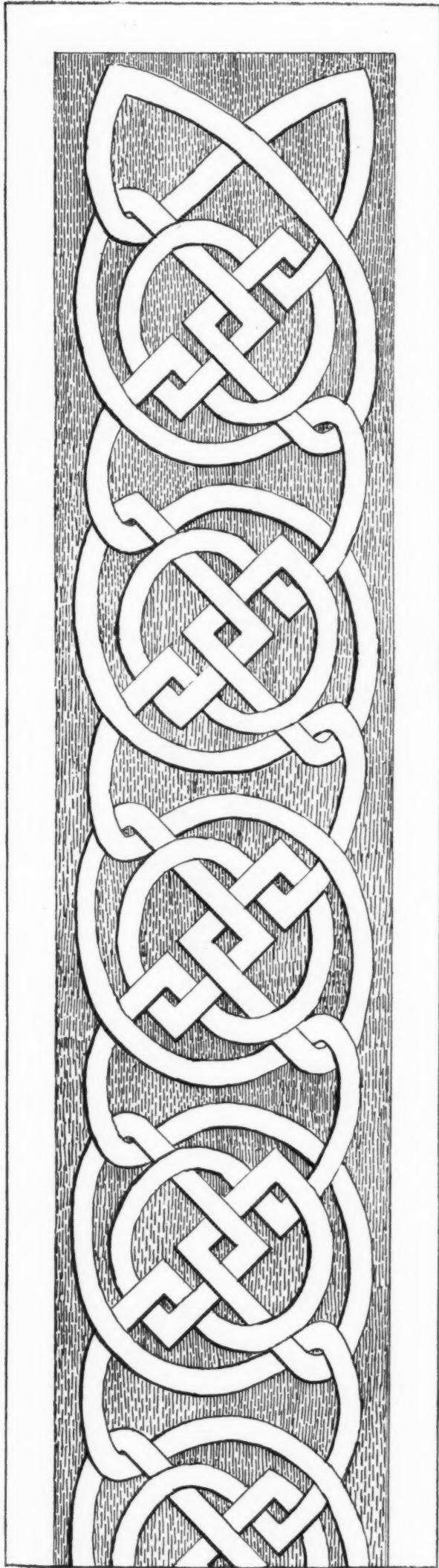


PLATE 702.—CELTIC AND SARACENIC DESIGNS FOR WOOD CARVING.

BY BENN PITMAN.

(See page 112.)

Supplement to The Art of Navigation



Supplement to The Art Amateur.

Vol. 19. No. 5. October, 1888.



PLATE 703.—DECORATION FOR A FISH-PLATE.

THE NINTH OF A SERIES OF TWELVE.

By S. J. KNIGHT.

(For directions for treatment, see page 110.)

Supplement to The Air Almanac

For the year 1911



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7A